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THE

TRINUMMUS OF PLAUTUS

WITH INTRODUCTION AND NOTES

BY

H. R. FAIRCLOUGH

PROFESSOR OF LATIN IN LELAND STANFORD JUNIOR UNIVERSITY

New York

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UNIVERSITATIS COLLEGII APUD TORONTONENSES

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PREFACE

THE present edition of the *Trinummus*, one of the most popular of Latin plays, as well as one of the best for college use, has been prepared in accordance with the general plan of this Series. It aims at giving such help as will be needed by the young student when he first grapples with a Latin comedy. At the same time, great care has been taken to introduce no reading or interpretation which is not in harmony with the best Plautine scholarship of to-day.

In preparing the book, I have consulted most of the great editors of Plautus, but I am under special obligations to Leo and Lindsay, with whose texts this will be found to be in substantial agreement. All important differences between Leo and Lindsay, as well as my few variations from them, are recorded in the Appendix.

I beg to acknowledge my indebtedness to Messrs. Allyn and Bacon for kind permission to reproduce substantial portions of the Introduction to my edition of the *Andria* of Terence, published by them in 1901.

H. R. FAIRCLOUGH.

STANFORD UNIVERSITY, CALIFORNIA,
New Year's Day, 1909.

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INTRODUCTION

LIFE AND WORK OF PLAUTUS

1. Of the life of T. Maccius Plautus very little is known. Cicero (*De Senectute*, 50) states that he was an old man in 191 B.C., when the *Pseudolus* was performed, and he died in 184 B.C.

2. The poet was born at Sarsīna, in Umbria, probably about 254 B.C. Going in early life to Rome, he is said to have worked in some connection with the stage and then to have invested his savings in foreign trade. Returning penniless to Rome, he was employed as a laborer in a mill, but found time to write plays, which won for him both fame and profit.[1]

3. All the works of Plautus are *palliatae* (sc. *fabulae*), *i.e.* plays adapted from the Greek, so called because of the Greek cloak (*pallium*) worn by the actors.[2] Out of one hundred and thirty plays once assigned to Plautus, the learned Varro[3] gave twenty-one as belonging to Plautus *consensu omnium*, and nineteen more as probably genuine. These twenty-one, the so-called *fabulae Varronianae*, are in all probability the twenty which have come down to us, together with the *Vidularia*, which was lost in the Middle

[1] These bare facts are elaborated by Sellar, *Roman Poets of the Republic*, pp. 158 ff.

[2] With the *palliatae* are contrasted *togatae*, in which the scenes and personages were Roman. These were later known as *tabernariae* (from *taberna*, a shop) because of their vulgar tone.

[3] Lived 116–27 B.C. He wrote *De Lingua Latina* and *Res Rusticae*.

Ages. They are the following, given, as in the Mss., in nearly alphabetical order: —

1. *Amphitruo,* with a mythological plot. It has been imitated by Molière and Dryden.
2. *Asinaria,* or comedy of the ass dealer.
3. *Aulularia,* or comedy of the miser's pot. It has been imitated by Molière in his *L'Avare.*
4. *Captivi,* devoid of a love plot and female characters, but declared by Lessing to be the best constructed drama ever put upon the stage.
5. *Curculio,* named from the parasite in the play.
6. *Casina,* named from the heroine of the play.
7. *Cistellaria,* or play of the casket; one half is lost.
8. *Epidicus,* named from a slave in the play.
9. *Bacchides,* named from the twin sisters of the play. The beginning is lost.
10. *Mostellaria,*[1] or play of the haunted house.
11. *Menaechmi,* named from the twin brothers of the play. It is a "comedy of errors," being the original of Shakespeare's play of that name.
12. *Miles Gloriosus,* the humorous picture of a braggart captain.
13. *Mercator,* or play of the merchant.
14. *Pseudolus,* named from the cheating slave of the play.
15. *Poenulus,* or play of the Carthaginian.
16. *Persa,* or play of the Persian.
17. *Rudens,* named from the rope of a fisherman's net. It has been called a "sea idyll."
18. *Stichus,* named from a slave in the play.
19. *Trinummus.*
20. *Truculentus,* or play of the churl.

[1] Derived from *monstrum,* "ghost." This play is one source of the *Taming of the Shrew.*

4. These plays show a great variety in subject-matter, characters, tone of thought, and construction of plot, due to the natural versatility of the author and the extreme freedom with which he handled his models. These he abridged or extended as he pleased, and though his characters and the scenes which form the background of his plays are all Greek, yet he has introduced such a large Roman element that the Latin comedies are evidently cast in a very different mould from his Greek originals. The very titles of his plays are mainly Latin, and from Latin are taken the names of certain of his characters, *e.g.* the parasites Saturio, Peniculus, and Curculio. His personages are familiar with Rome and Italy; we find allusions to Roman customs, laws, institutions, officials, games, colonies, and contemporary history. His language, too, shows much independence of his originals. It abounds in distinctly Roman metaphors and similes, in plays on words, striking alliterations, assonances, and other peculiarly idiomatic expressions, such as cannot be the result of translation, but must belong to Plautus alone.[1] Plautus, with his fluent style, his wealth of words, and natural ease of expression, has left us the greatest storehouse of Latin popular speech, the *sermo volgaris*, as contrasted with the more artificial literary style, or *sermo urbanus*. At the same time Plautus delights in reproducing some of the idiomatic features which he finds in the language of his originals. He imports bodily Greek words and phrases,[2] and almost outdoes Aristophanes in coining extravagant patronymics and other derivatives, as well as grotesque mouth-filling compounds[3] to which the Greek readily lends itself.

[1] All these points are illustrated by Sellar, *Roman Poets of the Republic*, p. 187.

[2] See 187, 419, 705, 1025, and note on 625.

[3] See (*e.g.*) note on *turpilucricupidum*, 100.

5. But assuming that Terence, *dimidiatus Menander*,[1] mirrors most faithfully the tone and *ensemble* effect of the New Attic Comedy, we cannot suppose, in view of the great difference which the most superficial reader must detect between him and Plautus, that the earlier writer strictly confined himself to any one field. We must, indeed, believe that in the Plautine plays the author made use of all the dramatic resources within his reach. His literary activity began toward the end of the Second Punic War, and it was shortly after 211 B.C. that the *Atellanae*[2] were introduced into Rome. It is highly probable that these popular performances suggested to Plautus much of the broad farce and audacious roguery which fill his plays. Horace, who was no admirer of Plautus, calls him a very Dossennus,

Quantus sit Dossennus edacibus in parasitis (*Epist.* 2. 1. 173)

and the *nomen* itself of the author is by some derived from another stock character in the Atellan farce, viz.: Maccus, the buffoon. The careless haste to which Horace refers in the same passage —

Quam non adstricto percurrat pulpita socco

is probably due quite as much to the influence of inartistic

[1] Terence is so styled by Julius Caesar, in an epigram which begins: —

Tu quoque tu in summis, O dimidiate Menander,
Poneris, et merito, puri sermonis amator.

Menander was the chief representative of the New Attic Comedy, which flourished from about 336 B.C. (the date of the accession of Alexander the Great) to 250 B.C. We possess only fragments of his work, but recent discoveries in Egypt have made very substantial additions to these.

[2] The *fabulae Atellanae* received their name from Atella, an Oscan town in Campania. The Atellan farce set forth in burlesque the life of villages, and at an early time the characters followed fixed types. Maccus, for example, is a simpleton or buffoon; Bucco, a chattering fool; Pappus, a vain old man; and Dossennus, a sly villain. Though the plots were prearranged, the dialogue was largely improvised.

popular entertainments as to the sordid motive which the critic imputes to Plautus —

Gestit enim nummum in loculos demittere.

The verb *percurrere*, which Horace applies in such a depreciative way to Plautus, is curiously similar in meaning to another, *properare*, used in a line where the context shows that the characteristic referred to meets with approval. Here, in his rapidity of movement (the precise force is doubtful), Plautus is said to have taken Epicharmus[1] as a model. There is no reason to doubt this statement, but we may also bear in mind that Epicharmus, with all his refinement, was the representative of a dramatic field — Sicilian comedy — which was "essentially burlesque,"[2] being the direct outgrowth of the rude Doric farces.[3] If we are correct in assuming the presence of a large native element in the comedy of Plautus, it would be but natural that his plays, quite apart from any conscious imitation, should resemble the comedies of Epicharmus.

6. One side of Plautus — the coarse, bantering jests, indecorous demeanor, and apparent disregard of common morality which many of his plays exhibit — is best explained by the merry *abandon* and unrestrained spirit of frolic which characterized the rustic festivals of the Romans, and which may be compared with the Dionysiac revels, in which Greek comedy had its origin.[4] It is these revels which account for much that is offensive to modern

[1] Epicharmus, a Sicilian Greek, lived between 540 and 450 B.C. He was the first to introduce the drunkard and the parasite as dramatic types.

[2] Jevons, *Hist. of Greek Lit.*, p. 240.

[3] The Doric farces consisted of a number of burlesque scenes, in which appeared certain stock characters, not unlike those in the *Atellanae*.

[4] For an account of early Greek comedy, see Barnett, *The Greek Drama* (The Temple Primers, Macmillan, 1899).

taste in the Old Attic Comedy, as represented by Aristophanes.[1]

7. The personal and political abuse, which in the Old Comedy naturally accompanies its grossness, we need not expect to find in Plautus. The apparent absence of strong convictions in politics or anything else on the author's part sufficiently accounts for this; but even if it had been otherwise, the fate of the poet Naevius,[2] who was imprisoned for his boldness of speech, would probably have deterred the younger contemporary from following in his footsteps. Plautus, however, may show the direct influence of Old Comedy in his occasional allusions to current events, in the frequent asides addressed to the audience, and especially in the *parabasis*[3] which marks the *Curculio*.

8. It is claimed by Sellar[4] that "in the large place assigned to the *Cantica*,[5] which were accompanied by music and gesticulation," the Plautine plays show considerable traces of the indigenous *Saturae*.[6] Doubtless these exerted some influence, but it is highly probable that the *cantica* are the surviving form of the old choral songs, which embodied the original lyric element in Greek comedy. With the loss of the chorus, this element, instead of being concentrated as before, became more or less scattered through the dia-

[1] Old Comedy flourished during the Peloponnesian War, 431–404 B.C. Aristophanes (444–388 B.C.) belongs mainly to Old Comedy, but also to Middle Comedy (404–336 B.C.). For New Comedy, see note [1] on p. xiv.

[2] Naevius was born about 269 B.C. and died about 204 B.C.

[3] In the *parabasis* of a Greek play, the chorus leader, addressing the audience in the name of the poet, sets forth his views on literary questions or on matters of public interest.

[4] *Roman Poets of the Republic*, p. 156. [5] See § 28.

[6] The *Saturae* were a form of popular dramatic entertainment, consisting of responsive and jocular verses, accompanied by the flute and a pantomimic dance. After the establishment of regular plays, the dramatic *saturae* continued to be employed as farces or after-plays (*exodia*).

logue. At the same time, monodies, sung by the actors, were developed, and these "music-hall songs," as they have been called,[1] are apparently the immediate predecessors of the distinctly lyrical *cantica* of Plautus, in whose plays the more reflective or emotional passages, especially those in soliloquy form, are presented in a variety of meters.[2] The labored style, which often characterizes these in contrast with the easy flow of the dialogue, is probably due to the difficulty of adapting the thought to the Greek form. Terence, after one experiment, wisely abandoned the more elaborate lyrical measures.[3]

9. The dialogue of Plautus is rich, full, and spontaneous in its diction, proving the author to be a perfect master of the art of expression. The grammarians and critics of the republican period, who were in a much better position than their successors of imperial times to appreciate the difficulties, in respect of language, which confronted the early writers, speak of the style of Plautus in eulogistic terms. Cicero compares it with that of the best Greek poets, in exhibiting *iocandi genus elegans, urbanum, ingeniosum, facetum*[4]; and Aelius Stilo, whose opinion used to be quoted by his pupil, the learned Varro, is said to have declared that this would have been the style followed by the Muses themselves, had they spoken in Latin.[5]

10. As to the dramatic art of Plautus, we have already seen that Horace's judgment was distinctly unfavorable. He accuses him of being careless and slipshod,

Securus cadat an recto stet fabula talo (*Epist.* 2. 1. 176)

[1] See Lindsay, Introd. to his edition of the *Captivi*, p. 58 (London, 1900).

[2] For a good example of a musical monody, see *Trinummus*, 223–275.

[3] The *Andria* alone of the plays of Terence shows Dactylic, Cretic, or Bacchiac verses.

[4] *De Officiis*, I. 29. 104.

[5] Quintilian, X. 1. 99.

and it would be easy to bring forward evidence in support of this criticism. At the same time, he is one of the world's greatest humorists, who, besides being immensely popular in his own day, has exerted a powerful influence on the literature of modern times. A noble tribute to his genius is the epitaph, in dactylic hexameters, cited by Gellius:[1] —

> Postquam est mortem aptus Plautus, Comoedia luget,
> Scaena est deserta ac dein Risus, Ludus Iocusque,
> Et numeri innumeri simul omnes conlacrumarunt.

PROSODY

11. The student should bear in mind that Virgil and the rest of the Augustan poets had certain standards of literary form, which were largely divorced from the popular speech, whereas Plautus and Terence modeled their language mainly upon the speech of everyday life. In this *sermo cottidianus* we have to reckon with the influence of word accent, as contrasted with quantity, to a much greater extent than in Virgilian verse.

12. Thus word accent and verse ictus[2] largely coincide in Plautus and Terence and seldom clash, as in Virgil, in the important words of a verse. The metrical stress, in fact, commonly indicates the ordinary accentuation of words in everyday speech; *e.g.* *cástigáre* (23), *cónducíbile* (25), *súccreuére* (31), *cómmutémus* (59), etc. Further, the accent of a word in a sentence may be different from that which it bears when standing by itself. Thus the subordinate words in a sentence may unite with the more important ones to form word groups, which then follow the ordinary rules of

[1] Gell. I. 24. 3: *epigramma Plauti, quod dubitassemus an Plauti foret, nisi a M. Varrone positum esset in libro de poetis primo.* Bährens, *Frag. Poet. Romanorum*, p. 296, assigns it to Varro himself.

[2] For *ictus* see the definitions in the various grammars.

accentuation,[1] *e.g. quíd agit* (55), *aequóm fuit* (175), *frugí bonae* (320), *dicám tamèn* (464), *uitá mea* (477), *tantám rem* (682), *uae miseró mihi* (907), *séd ego* (936).

13. In words of four syllables having the first three short (⏑ ⏑ ⏑ ⏓), the verse ictus (in accordance with the pronunciation of the time) falls upon the first syllable in Plautus, *e.g. fácilius, máritumis* (331), *béneuolens* (46), *périerit* (429); cf. *fámiliarem* (89).[2] Quadrisyllabic words with the scansion (— ⏑ ⏑ ⏓) usually, in Plautus, take the ictus upon the first syllable, *e.g. Lúxuriae* (8), *íngenium* (73), though sometimes upon the second, *e.g. impériis* (302).

14. Owing to the prominence of the accented syllable, adjacent long syllables are, in early Latin, treated as 'half-long'[3] and scanned as either long or short. Thus iambic (⏑ —) dissyllables could become pyrrhics (⏑ ⏑), and so *ego, mihi, tibi, sibi, amo, bene, male,*[4] etc., shortened their final syllables, which were originally long. This principle, however, is not confined to single words, and we may lay down the following rule, viz.: that an unaccented long syllable *may* be shortened, when preceded by a short one, and at the same time either preceded or followed by the accent. This is called the *iambic law,* because the long syllable thus affected naturally forms an iambus (⏑ —) with the preceding short. The short syllable preceding the shortened long must be a monosyllable or begin a word.

[1] See Lindsay, *Lat. Lang.*, p. 166, Radford, *The Latin Monosyllables*, etc., and *Studies in Latin Accent and Metric* in *Trans. Amer. Phil. Assoc.* (vols. 34 and 35, 1903 and 1904).

[2] Many words, of course, are long enough to admit two accents, a primary and a secondary.

[3] A 'half-long' syllable is defined by Professor Radford as one "which is normally long, but which the ear, under certain conditions, may measure as a short" (*Amer. Jour. of Phil.*, vol. 27, p. 420).

[4] But forms like *pōtō, doctē*, never show a final short.

The shortened long may be (*a*) a monosyllable, (*b*) the long syllable of an iambic word, (*c*) the first syllable of a dissyllabic or polysyllabic word, (*d*) the second syllable of a polysyllable. The following are examples from the *Trinummus*:—

(*a*) *mĭ(hi) ĭn manu* (104); *quód ăd ventrem* (482);
(*b*) *ĕnĭm tu* (61); *cávĕ* (513); *patĕr múlta* (361);
(*c*) *tĭb(i) ĭstaec* (77); *ĕ(um) ĕxturbasti* (137); *quŏd ĕcbĭbĭt* (249);
(*d*) *dĕdĭstíne* (129); *sĕnĕctúti* (398); *taběrnáculo* (726).

15. Other peculiarities of early Latin versification are the following:—

16. Final *s* after a short vowel was weakly sounded and therefore such an *s*, followed by a consonant, usually fails to make position; *e.g. priŭs quam* (198), *reŭsque* (234), *magĭs lubet* (275).

17. Contrary to the later rule, a syllable ending in a short vowel before a mute, followed by *l* or *r*, is not 'common,' but remains short; *e.g. ăgro* (616).

18. Certain final syllables, which became short in later times, still retain in Plautus the original long quantity. Thus:—

(*a*) *-āt, -ēt, -īt,* in many verb forms, as *dicat, dicebat, dicet, dixit, dixerit*[1]; e.g. *agāt* (842), *habēt* (206).
(*b*) *-ār* and *-ōr* in verbal forms, as *dicar, dicor;* and *-ēr* and *-ōr* in substantives and comparative adjectives, as *matēr, oratōr, longiōr;* cf. *exercitōr* (226).
(*c*) occasional cases like *erīs* (971) are due to *syllaba anceps* at a pause in the verse.
(*d*) *egō* as well as *egŏ* is found in Plautus; cf. 173, 282.

19. Even in places where the iambic law does not apply, the words *ille* and *nempe* often show the apparent scansion

[1] But not (*e.g.*) *dicit*, or futures in *-it*, as *erit, amabit*.

ĭllĕ, nĕmpĕ; cf. 137, 672; 328, 427. The probable explanation is that, the words being atonic, their first syllable is only 'half-long.' Other words similarly treated by Plautus are *iste, inde, unde* (218), *quippe.* Another theory[1] is that the final *e* could be disregarded; cf. *nec* and *neque, neu* and *neve;* also *tut(e) concĭlies* (386).

20. Quantitative weakening[2] is seen also in *ĕcquis* (870), *quĭdquid* (218), *nescĭŏquid* (623), and in word-combinations with the enclitic *quĭdem,* e.g. *dŭmquidem* (58), *quandŏquidem* (352), and *hĭcquidem* (876). These words may be compared with the classical *hŏdie* (= *hŏc die*) and *quăsi* (= *quam si*).

21. *es,* from *sum,* is always long in Plautus,[3] and the first syllable of *fieri, fierem,* etc., at the end of iambic and trochaic verses is long.

22. The pronoun (not the adverb) *hic* is short. Similar are *istĭc* and *illĭc* as nominatives. The adjective *proprius* retains its original long *i* in 1130.

23. In words derived from the Greek, *ch* (= χ) may make position in Plautus. Thus the first syllable is long in *Achilles* and *Acheruns* (cf. 525). The word *Philippus,* as the name of a coin, accents the first syllable (as in the Greek) and has the second syllable short, *e.g.* at 152, 1158.

[1] The syncope theory, upheld by Skutsch, Lindsay, and others, is ably combated by Radford in articles on "The Prosody of Ille," in *Amer. Jour. of Phil.,* vols. 27 and 28 (1906 and 1907).

[2] In anapaestic verse we have apparent scansions like *gratiăs* (821), *otiŏ* (838), and *gaudĭĭs* (1116, 1119). These scansions, if correct (they are so taken by Lindsay (Introd. to *Captivi,* p. 37)), are due to the mere distance of the syllable from the accent, but it is more likely that they are cases of a kind of synizesis (*gratias* = *gratyas*) or of complete suppression of *i* (cf. *evenat* (41) for *eveniat*). In any case, the words *turbidos* (299) and *turbines* (835) like *vivito* (297) and *divites* (829), have the metrical value of anapaests. See § 38.

[3] Unless affected by the iambic law.

Similar is the case with the borrowed words *sagĭtta* (725) and *satĕllites* (833), in which the shortened second syllable is due to the influence of accent.

24. Accented monosyllables, ending in a long vowel or a diphthong, are merely shortened before a following short vowel or *h*; cf. *quĭ homo* (305), *mĕ eius* (430), *sĭ eris* (677), *tĕ honestet* (693). So, too, accented monosyllables ending in *m* are not elided; cf. *rĕm agat* (842), *nám ego* (25). The shortening of *o* in such a compound as *intrŏierit* (10) is similar. This is called semi-hiatus.

25. Hiatus. — Aside from the cases just given, hiatus is very common in Plautus. It occurs

(1) after interjections;
(2) where there is a change of speakers;
(3) where there is a distinct elocutionary pause in the midst of a speech;
(4) in the middle of a long verse, which is thus treated as if made up of two independent verses;
(5) in certain cases which cannot well be classified. In some of these the text is probably corrupt.

26. Synizesis, the *settling together*, or blending, of adjacent vowels of a word into one, is very frequent in Plautus, a short vowel being regularly subordinated to a following long, as in many pronominal forms; cf. *meo͡* (81), *tuae͡* (117), *tui͡* (46), *tui͡s* (302), *e͡i* (14, 119), *e͡orum* (33), *e͡osdem* (295), *quoi͡us* (501), *hui͡us* (795). Similarly, *rei͡* (119), *de͡um* (346, 355), *di͡es* (581), *duo͡rum* (626), *proi͡nde* (65), *di͡utius* (685), *di͡erecte* (457).[1]

[1] In synizesis a dissyllable becomes a quasi-monosyllable, but the character of the first vowel is not wholly lost or changed into a consonantal one. Thus the Virgilian *abiete* (= *abyete*) is not, strictly speaking, an instance of synizesis. For an elaborate discussion of the subject, see Radford, *Trans. of Amer. Phil. Assoc.*, vol. 36 (1905), p. 158.

METER

27. In one respect a Latin comedy resembled a modern opera. A large proportion of each play was either sung or recited to a musical accompaniment. Scenes which were merely spoken and involved no musical element were known as *diverbia*. These were the scenes composed in iambic senarii.

28. Scenes into which a musical element entered were of two kinds. They were either (*a*) declaimed in recitative style, with flute accompaniment, or (*b*) they were actually sung to set tunes. Both of these kinds of scenes were known as *cantica*. The former (*a*) were composed either in trochaic septenarii, iambic septenarii, or iambic octonarii. The latter (*b*) were distinctly lyrical scenes, composed in a variety of meters, including not only the more unusual ones, but also those mentioned in connection with (*a*), the merely recited *cantica*.

29. The iambic (⏑ –) and trochaic (– ⏑), as well as anapaestic (⏑ ⏑ –), meters of Roman comedy take their strict Latin names — *e.g. senarius, septenarius, octonarius* — from the number of individual feet which each line contains. In Greek poetry, however, these measures are based upon units of dipodies, or combinations of two feet, whence a line of four feet is known as a dimeter, one of six feet as a trimeter, and so on. In an iambic dipody (⏑ – ⏑ –) the Greeks allowed the substitution of a spondee (– –) or a dactyl (– ⏑ ⏑) for an iambus only in the first half, just as in a trochaic dipody (– ⏑ – ⏑) the corresponding substitutions of spondee and anapaest (⏑ ⏑ –) were allowed only in the second half. The disregard of this rule, or the loss of distinction between odd and even feet, constitutes the main metrical difference between Latin and Greek comedy. In

Plautus, substitutions and resolutions are, with certain exceptions, allowed in any foot.

30. In reading verse, a metrical stress (*ictus metricus*) is naturally laid upon particular syllables, in order to make the rhythm perceptible to the ear. In iambic and trochaic verse, this stress falls upon the long syllable of each foot, or upon the first of two short ones substituted for it. Since the time of Bentley, it has been customary for editors to assist the reader by marking the ictus, but only in the alternate feet in those meters which the Greeks measured by dipodies. We should, however, recognize an ictus in each foot.

1. Iambic

31. For the iambus, ⏑ ⏓, any of the following feet may be substituted[1]: (*a*) tribrach, ⏑ ⏒ ⏑; (*b*) spondee, — ⏓; (*c*) anapaest, ⏑ ⏑ ⏓; (*d*) dactyl, — ⏒ ⏑; (*e*) proceleusmatic, ⏑ ⏑ ⏒ ⏑. In an acatalectic verse, however, the final foot must be a pure iambus, or pyrrhic (⏑ ⏑), the last syllable, of course, being indifferent (*syllaba anceps*).[2] *The trochee* (— ⏑) *can never be substituted for the iambus.*

32. Iambic Senarius (*Trimeter Acatalectic*). — This is one of the commonest meters in Plautus. Most of the plays open with it, and in the *Trinummus* it is used in 535 verses, — forty-five per cent of the whole. The verse admits caesura, usually the penthemimeral, before the long syllable or its equivalent in the third foot; less commonly the hephthe-

[1] The spondee, dactyl, anapaest, and proceleusmatic are usually marked >⏓, >⏒ ⏑, ⏑⏑ ⏓, ⏑⏑ ⏒ ⏑, because they are substituted for the iambus "irrationally," for if a long syllable is equivalent to two short ones, an iambus (⏑ —) represents three shorts, while the feet in question represent four.

[2] *Syllaba anceps* is also allowed *within* the verse, both in iambic and other metrical systems, (*a*) at any marked pause, as when there is a change of speaker; cf. 585; (*b*) at the diaeresis; cf. 837 (anapaestic).

mimeral, in a similar position in the fourth foot. The latter caesura is often accompanied by a diaeresis after the second foot, or a secondary caesura in that foot. Many verses, however, have no well-defined caesura.

Lines 23–27 are scanned as follows: —

> Amícum castigár(e) ob meritam nóxiam
> Immoéne est facinus, vér(um) in aetat(e) útile
> Et cónducibile. Nám eg(o) amic(um) hodié meum
> Concástigabo pró commerita nóxia,
> Invítus, n(i) id m(e) invítet ut faciám fides.

∪ ∠ | > — | > ∠ | > ∪ ∪ | > ∠ | ∪ —
> ∠ | > ∪ ∪ | >, ∠ | ∪ — | > ∠ | ∪ —
> ∠ | > ∪ ∪ | ∪, ∪ ∪ | ∪ — | ∪ ∠ | ∪ —
> ∠ | > — | >, ∠ | > ∪ ∪ | ∪ ∠ | ∪ —
> ∠ | >, — | > ∠ | ∪, — | ∪ ∠ | ∪ —

33. Iambic Septenarius (*Tetrameter Catalectic*), containing seven complete feet, and one that is incomplete. Only two such lines occur in the *Trinummus*, viz.: 233–234. In these, as is usual, a diaeresis occurs after the fourth foot.

34. Iambic Octonarius (*Tetrameter Acatalectic*). — Only three examples occur in this play, viz.: 283, 286–287. In these diaeresis occurs at the end of the fourth foot.

2. Trochaic

35. Any of the substitutions allowed for the iambic in iambic verse are admitted by Plautus in trochaic verse as well, the metrical ictus, however, being always upon the first syllable of the foot. *The iambus* (∪ ∠) *can never be substituted for the trochee* (∠ ∪).

36. Trochaic Septenarius (*Tetrameter Catalectic*), containing seven complete feet, and one that is incomplete. In the *Trinummus*, this meter is employed almost as freely as the iambic senarius, there being 530 lines. In some plays,

like the *Miles Gloriosus*, it is greatly in excess of its iambic rival. As the latter is the favorite verse for opening a play, so the trochaic septenarius is generally used at the close.

Diaeresis is usual after the fourth foot, which may exhibit hiatus and *syllaba anceps*. Sometimes the diaeresis comes at the end of the fifth foot, in which case there is often a secondary diaeresis or caesura. The seventh foot is usually a pure trochee, but is sometimes a tribrach. Lines 345–348 are thus scanned: —

> Pól pudere quám pigere praéstat totidem lítteris.
> Édepol deūm uirtúte dicam, páter, et maiorum ét tua
> Múlta bona bene párt(a) habemus: béne si amico féceris,
> Né pigeat fecíss(e): ut potius púdeat, si non féceris.

∠ ◡ | — ◡ | ∠ ◡ | — ◡ ‖ ∠ > | ◡ ◡ > | ∠ ◡ | —
⏑́ ◡ > | — > | ∠ ◡ | — >, ‖ ⏑́ ◡ > | — > | ∠ ◡ | —
∠ ◡ | ◡◡ ◡ ◡ | ∠ ◡ | — ⏓ ‖ ⏑́ ◡ ◡ | — > | ∠ ◡ | —
∠ ◡◡ | — > | — > | ◡ ◡ ⏓ ‖ ⏑́ ◡ > | — > | ∠ ◡ | —

37. Trochaic Octonarius (*Tetrameter Acatalectic*). — A single instance of this verse is found in the *Trinummus*, viz.: at 251, in a lyrical system. The line in question has four diaereses.

3. Anapaestic

38. The anapaestic meter is very common in the *cantica* of Plautus. For the anapaest (◡ ◡ ∠) may be substituted the spondee (— ∠), dactyl (— ⏑́ ◡), and sometimes the proceleusmatic (◡ ◡ ⏑́ ◡). In Plautus, however, we also find feet of five *morae*[1] (— ◡ —, — ◡ ◡ ◡, ◡ ◡ ◡ —, ◡ — —) used "irrationally" for the anapaest. Thus *turbinés* (835), *omni-(um) hómi-* (1115), *satĕllités* (833), *(in)probis ví-* (275*a*). These

[1] A *mora* is the duration of a short syllable, taken as the unit of measure.

irregularities are due to the fact that the anapaestic rhythm is a difficult one to handle in Latin. Hence in anapaestic meters occurs the most frequent clashing between natural accent and verse ictus in Plautus.[1] The favorite verse forms in Plautus are the DIMETER and the TETRAMETER (Catalectic and Acatalectic). As illustration of the dimeter, take 840–842. The last verse is catalectic and is known by the special name of Paroemiac.

Sed quís hic est qu(i) ĭn plate(am) íngreditur
Cum nóu(o) ŏrnatu speciéque simul?
Pol quámquam domĭ cupĭ(o), ópperiar:
Qu(am) hic rém agăt anim(um) aduórtam.

— ⌒ ◡ | — — | ◡ ◡ ∠ | ◡ ◡ —
— ⌒ ◡ | — — | ◡ ◡ ∠ | ◡ ◡ —
— ∠ | — ◡ ◡ | ◡ ◡ ∠ | ◡ ◡ —
— ⌒ ◡ | — ◡ ◡ | — ∠ | — ∧

4. CRETIC

39. This meter is but slightly used in the *Trinummus*, though common in other plays. The cretic (∠ ◡ —) may be resolved (∠ ◡ ◡ ◡, ⌒ ◡ ◡ —), and cretic verse admits "irrationally" the molossus (∠ — —, or ∠ > —) with its equivalents (∠ ◡ ◡ —, ⌒ ◡ — —, ∠ — ◡ ◡). Examples of cretic tetrameters are 282, 284:—

nól(o) ego c(um) ĭnprobis té uiris, gnáte mi,
nóu(i) eg(o) hoc saéculum móribus quíbus siet.

∠ ◡ — | ∠ ◡ — | ∠ ◡ — | ∠ ◡ —
∠ ◡ — | ∠ ◡ — | ∠ ◡ — | ⌒ ◡ ◡ —

5. BACCHIAC

40. A system of bacchiac verses, tetrameters closing with a dimeter, occurs at 223–232. The bacchius (◡ ∠ —) may

[1] See Lindsay, Introd. to *Captivi*, p. 77. For a detailed discussion, see the thesis of E. Andouin, *De Plautinis Anapaestis*, Paris, 1898.

be resolved (⏑ ⏒ ⏑ —, ⏑ ⏓ ⏑ ⏑), and bacchiac verse admits "irrationally" the molossus (— ⏓ —, or > ⏓ —), with its equivalent resolutions (⏑ ⏑ ⏓ —, — ⏒ ⏑ —, — ⏓ ⏑ ⏑). Diaeresis often occurs after the second foot. Verses 223–224 are thus scanned: —

multás res simít(u) in meó corde uórso,
multum ín cogitándo dolór(em) indipíscor.
> ⏓ — | ⏑ ⏓ — | ⏑ ⏓ — | ⏑ ⏓ —
> ⏓ — | ⏑ ⏓ — ‖ ⏑ ⏓ — | ⏑ ⏓ —

6. Versus Reizianus[1]

41. This composite verse consists usually of the iambic dimeter followed by an unbroken rhythmical phrase. This phrase is known as the Colon Reizianum, and exhibits a great variety of forms, comprising five, six, or seven syllables. The instances in the *Trinummus*, to which may be added 240, 247, 281, referred to in the next paragraph, are the following (the Colon Reizianum alone being scanned): [2] —

236. qu(em) ad mod(um) expediant — ⏑ — ⏑ ⏑ —
254. inops amator ⏑ — ⏑ — —
259. satís quod aegre sit ⏑ ⏑ ⏑ — — —
285. ut sit suí similis — — — ⏑ ⏑ —

7. Adonic Dipody

42. The Adonic Dipody (⏓ ⏑ ⏑ | ⏓ ⏑), familiar to us from the Sapphic Stanza of Horace, is used in combination with other rhythms. Plautus resolves the long syllable into two short ones. In the *Trinummus* this *clausula* is used with Cretic Dimeters (248, 250) and also with Iambic Dimeters, instead of the Colon Reizianum (240, 247, 281).

[1] So named from Reiz, a scholar who lived early in the nineteenth century. On this verse, see Klotz, *Grundzüge Altrömischer Metrik*, pp. 517 ff.; Lindsay, Introd. to *Captivi*, p. 99; Lane's *Latin Grammar*, p. 462.

[2] As the Colon is of quite indeterminate character, no ictus is marked.

43. Of *iambic* lines, senarii are suitable for narrative and exposition; septenarii and octonarii are used in peculiarly emphatic statements and injunctions (cf. 233–234, 283). Of the *trochaic* measures, the septenarii are more animated than the iambic senarii (cf. Introd., §§ 32, 36). Octonarii are more impassioned. The only example in the *Trinummus* (251) succeeds a series of cretics and is very ironical.

Anapaests, which in Greek are a marching measure, are used freely in Plautus in lyrical passages. At 820 ff. Charmides returns thanks to the gods for his preservation in anapaestic tetrameters, which change to dimeters, as the *sycophanta* is seen approaching. Of the remaining lyrical measures, *cretics* are often employed to express irony, indignation, or vehemence (cf. 243, 244, 282, 284). *Bacchiacs* are used at the opening of the *canticum*, 223 ff., where the speaker is in great perturbation of mind.

44. Table of Meters of the *Trinummus*

1–222. Iambic Senarii.
223–231. Bacchiac Tetrameters.
232. Bacchiac Dimeter.
233, 234. Iambic Septenarii.
235. Anapaestic Dimeter.
236. Versus Reizianus.
237. Anapaestic Dimeter.
238, 238*a*. Anapaestic Dimeters Catalectic.
239. Trochaic Dimeter Catalectic.
239*a*. Anapaestic Dimeter.
240. Versus Reizianus.
240*a*, 241*a*, 242. Anapaestic Dimeters.
241. Anapaestic Dimeter Hypercatalectic.
243. Cretic Tetrameter.
244, 246. Cretic Tetrameters Catalectic.
245. Uncertain, with Cretic ending.
246. Cretic Tetrameter Catalectic.
247. Versus Reizianus.
248, 250. Cretic Dimeters, with Adonic Clausulae.
249. Cretic Tetrameter Catalectic.
251. Trochaic Octonarius.
252. Trochaic Septenarius.
253. Iambic Dimeter.
254. Versus Reizianus.
255–258. Anapaestic Dimeters.

TABLE OF METERS OF THE *TRINUMMUS* — *Continued*

259. Versus Reizianus.
260–269. Anapaestic Dimeters.
270, 272, 274. Anapaestic Dimeters Catalectic.
271, 273. Anapaestic Dimeters.
275–279. Anapaestic Dimeters.
280. Cretic Tetrameter Catalectic.
281. Versus Reizianus.
282, 284. Cretic Tetrameters.
283. Iambic Octonarius.
285. Versus Reizianus.
286, 287. Iambic Octonarii.
288. Anapaestic Trimeter.
289, 291, 293–294. Anapaestic Dimeters.
290. Anapaestic Tetrameter Catalectic.
292. Anapaestic Dimeter Catalectic.
295. Iambic Octonarius.
296. Anapaestic Tetrameter.
297. Anapaestic Dimeter.
298. Anapaestic Dimeter Catalectic.
299, 300. Anapaestic Tetrameters.
301–391. Trochaic Septenarii.
392–601. Iambic Senarii.
602–728. Trochaic Septenarii.
729–819. Iambic Senarii.
820–830. Anapaestic Tetrameters.
831. Anapaestic Dimeter.
832–839. Anapaestic Tetrameters.
840–842. Anapaestic Dimeters.
842*a*. Anapaestic Dimeter Catalectic.
843–997. Trochaic Septenarii.
998–1007. Iambic Senarii.
1008–1092. Trochaic Septenarii.
1093–1114. Iambic Senarii.
1115–1119. Anapaestic Dimeters.
1120–1189. Trochaic Septenarii.

45. NOTE[1] ON THE CANTICUM (223–300).

This *Canticum* consists of two monodies, one (*A*) by Lysiteles (223–275[a]) and the other (*C*) by Philto (280–300), bound together by (*B*), a short song (276–279), sung responsively.

A. The monody of Lysiteles (225–275[a]) is divided as follows:

(1) The debate — *Amor* or *Res?*

(*a*) The question at issue (223–232). Bacchiac period.

[1] This note is taken, in substance, from Leo's *Die plautinischen Cantica und die hellenistische Lyrik* (Berlin, 1897).

(*b*) The mode of solution (233–236). Iambic-anapaestic period.

(2) The case against *Amor*.

(*a*) *Amoris artes* (237–241). Mixed meters, anapaests prevailing.

(*b*) *Amantis fatum* (241[a]–254). Mixed meters, but mainly cretics.

(3) *Amor* repudiated.

(*a*) Brief review of the situation (255–259). Anapaestic dimeters, closing with a *versus Reizianus*.

(*b*) Final rejection of *Amor* (260–275[a]). Wholly anapaestic.

B. Responsive verses (276–279). Four anapaestic dimeters.

C. The monody of Philto (280–300) falls into two parts:

(1) Warning against the bad (280–287). Mixed meters, largely cretic.

(2) Complaints about the manners of the day (288–300). Wholly anapaestic.

Philto opens (280) with a verse, which is conspicuous in *A* (2), viz., a cretic tetrameter catalectic; 282 and 284 are also cretic tetrameters; 281 is like 240 and 247; 285 is like 254. The period also contains three iambic octonarii (283, 286, 287), corresponding to the iambic elements in the previous song. Thus the metrical forms of *A* (2 and 3) are taken up and varied in *C* (1 and 2), so that the two monodies are closely related throughout. This relation is indicated even in the language used, for the two anapaestic divisions, *A* (3) and *C* (2), begin respectively with the words, *haec ego quom ago* and *haec ego doleo*.

THE PLOT OF THE *TRINUMMUS*

46. The *Trinummus* takes its name from the three pieces of money (*tres nummi*) which, in the course of the plot, are paid for the services of a *sycophanta*, or professional impostor.

Charmides, an Athenian citizen, having suffered heavy financial loss through the extravagance of his son Lesbonicus, went abroad to retrieve his fortunes. Before leaving Athens, he committed his spendthrift son and unmarried daughter to the care of his old friend Callicles, confiding to him also the secret that a large sum of money has been buried in the house.

During Callicles's temporary absence from Athens, Lesbonicus, running short of funds, advertised the house for sale, but Callicles, returning in the nick of time, bought the house, thus saving the treasure, and then occupied the dwelling. He was thoroughly loyal to Charmides, but the neighbors, misunderstanding his motives, suspected that he had taken advantage of his friend's absence to secure the property. It is at this point that the action of the play begins.

Megaronides comes to Callicles to reprove him for his apparent avarice and treachery to Charmides, but, on learning the facts of the case, commends his friend's conduct and denounces the gossips who are quick to spread scandalous reports.

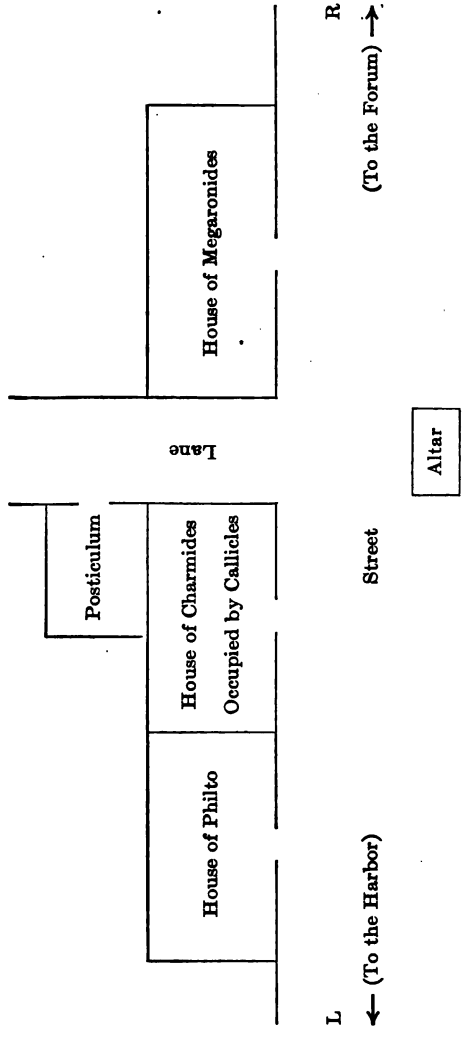
Meanwhile Lysiteles, the son of Philto, and a youth of good character and social standing, has fallen in love with the daughter of Charmides; but as she is penniless, Lesbonicus, who still, notwithstanding his faults, retains some sense of family honor, cannot bring himself to the point of disregarding convention and allowing her to marry without a dower.

Philto, on his son's behalf, appeals to Lesbonicus to give his sister in marriage to Lysiteles, even without a dower,

but Lesbonicus will consent to the marriage only on condition that a small piece of land, the last remnant of his fortune, be taken for his sister's marriage-portion. This proposal excites great alarm on the part of Stasimus, the faithful slave of Lesbonicus, who does his best to dissuade Philto from accepting the land. Lysiteles himself pleads with Lesbonicus not to persist in his folly, but the latter is obdurate.

Meanwhile Callicles, who has learned from Stasimus what is going on, confers with Megaronides, and together they devise a plan for providing a dower from the hidden treasure without exciting the suspicions of Lesbonicus. For a small sum they hire a *sycophanta* or professional impostor, who is to pretend that he is a messenger from Charmides. He is to bring with him letters, one of which, directed to Lesbonicus, is to inform the young man that Charmides is sending money to Callicles, to be used as a dower for his sister. In reality, the money is to be dug up within the house.

By an extraordinary coincidence, Charmides, returning unexpectedly from abroad, meets the impostor before his own door. The scene, which is extremely amusing, ends with the complete discomfiture of the impostor. Then Stasimus appears and, recognizing his old master, informs him of all that has taken place in his absence, including the supposed treachery of Callicles, who, however, in a few words explains his conduct to his old friend's satisfaction. Arrangements are now quickly made for the marriage. Lesbonicus is forgiven and, at his father's request, marries the daughter of Callicles.



PLAN OF STAGE

THE TRINUMMUS OF PLAUTUS

ARGVMENTVM

Thensaúrum abstrusum | ábiens peregre Chármides
Remque ómnem amico Cállicli mandát suo.
Istóc absente mále rem perdit fílius.
Nam et aédis uendit: hás mercatur Cállicles.
Virgo índotata sóror istius póscitur. 5
Minŭs quó cum inuidia eí det dotem Cállicles,
Mandát qui dicat aúrum ferre se á patre.
Vt uénit ad aedis, húnc deludit Chármides
Senéx, ut rediit: quóius nubunt líberi.

PERSONAE

LVXVRIA cum INOPIA PROLOGVS
MEGARONIDES SENEX
CALLICLES SENEX
LYSITELES ADVLESCENS (*Philtonis filius*)
PHILTO SENEX
LESBONICVS ADVLESCENS (*Charmidis filius*)
STASIMVS SERVOS (*Lesbonici*)
CHARMIDES SENEX
SYCOPHANTA

SCAENA ATHENIS

PROLOGVS

LVXVRIA. INOPIA

LV. Sequere hác me, gnata, ut múnus fungarís tuom.
IN. Sequór, sed finem fóre quem dicam néscio.
LV. Adést. Em illae sunt aédes; i intro núnciam.
[*Exit Inopia.*]
Nunc, né quis erret uóstrum, paucis ín uiam
Dedúcam, si quidem óperam dare promíttitis. 5
Nunc ígitur primum quae ego sim et quae illaéc siet,
Huc quae ábiit intro, dícam, si animum aduórtitis.
Primúm mihi Plautus nómen Luxuriae índidit:
Tum | hánc mihi gnatam ésse uoluit Ínopiam.
Sed ea húc quid introíerit impulsú meo, 10
Accípite et date uocíuas auris dum éloquor.
Aduléscens quidam est quí in hisce habitat aédibus:
Is rém paternam me ádiutrice pérdidit.
Quoniam eí, qui me aleret, níl uideo esse rélicui,
Dedi eí meam gnatám, quicum aetatem éxigat. 15
Sed de árgumento ne éxspectetis fábulae:
Senés qui huc uenient, í rem uobis aperient.
Huic Graéce nomen ést Thensauro fábulae:
Philémo scripsit; Plaútus uortit bárbare,
Nomén Trinummo fécit. Nunc hoc uós rogat

Vt líceat possidére hanc nomen fábulam.
Tantum ést. Valete, adéste cum siléntio.

ACT I

Scene 1

Megaronides

Amícum castigáre ob meritam nóxiam
Immoéne est facinus, uérum in aetate útile
Et cónducibile. Nám ego amicum hodié meum
Concástigabo pró commerita nóxia,
Inuítus, ni id me inuítet ut faciám fides.
Nam hic nímium morbus móres inuasít bonos:
Ita plérique omnes iám sunt intermórtui.
Sed dum ílli aegrotant, ínterim morés mali
Quasi hérba inrigua súccreuere ubérrume:
Neque quícquam hic nunc est uíle nisi morés mali;
Eorúm licet iam métere messem máxumam:
Nimióque hic pluris paúciorum grátiam
Faciúnt pars hominum quam íd quod prosint plúribus.
Ita uíncunt illud cónducibile grátiae,
Quae in rébus multis ópstant odiossaéque sunt
Remorámque faciunt reí priuatae et públicae.

Scene 2

Callicles. Megaronides

[*Enter from the house of Charmides, Callicles, addressing his wife within.*]

Ca. Larém corona nóstrum decoraří uolo:
Vxór, uenerare ut nóbis haec habitátio

Bona faústa felix fórtunataque éuenat —
[*Aside*] Teque út quam primum póssim uideam emórtuam.
ME. Hic ílle ést, senecta aetáte qui factúst puer,
Qui admísit in se cúlpam castigábilem.
Adgrédiar hominem. CA. Quóia hic uox prope mé sonat? 45
ME. Tui béneuolentis, sí ita es ut ego té uolo:
Sin áliter es, inimíci atque iratí tibi.
CA. O amíce, salue, | átque aequalis. V́t uales,
Megarónides? ME. Et tu édepol salue, Cállicles.
CA. Valén? Valuistin? ME. Váleo et ualui réctius. 50
CA. Quid túa agit uxor? V́t ualet? ME. Plus quam égo uolo.
CA. Bene hércle est illam tíbi ualere et uíuere.
ME. Credo hércle te gaudére, si quid míhi mali est.
CA. Omníbus amicis quód mihi est cupio ésse idem.
ME. Eho tú, tua uxor quíd agit? .CA. Immortális est: 55
Viuít uicturaque ést. ME. Bene hercle núntias,
Deosque óro ut uitae tuaé superstes súppetat.
CA. Dŭm quidem hércle tecum núpta sit, sané uelim.
ME. Vin cómmutemus? Túam ego ducam et tú meam?
Faxo haúd tantillum déderis uerborúm mihi. 60
CA. Namque énĭm tu, credo, me ínprudentem obrépseris.
ME. Ne tu hércle faxo haud néscias quam rem égeris.
CA. Habeás ut nanctu's: nóta mala res óptumast.
Nam ego núnc si ignotam cápiam, quid agam nésciam.
ME. Edepól proinde ut bene uíuitur, diu uíuitur. 65
Sed hoc ánimum aduorte atque aúfer ridiculária;
Nam ego dédita opera huc ád te uenio. CA. Quíd uenis?
ME. Malís te ut uerbis múltis multum obiúrigem.
CA. Mén? ME. Númquis est hic álius praeter me átque te?
CA. Nemóst. ME. Quid tu igitur rógitas tene obiúrigem? 70

Nisi tú me mihimet cénses dicturúm male.
Nam si ín te aegrotant ártes antiquaé tuae
[Sin ímmutare uís ingenium móribus]
(Aut sí demutant móres ingeniúm tuom
Neque eós antiquos séruas, ast captás nouos,)
75 Omníbus amicis mórbum tu incutiés grauem,
Vt té uidere audíreque aegrotí sient.
CA. Qui in méntem uenit tíbi Istaec dicta dícere?
ME. Quia ŏmnís bonos bonásque adcurare áddecet,
Suspícionem et cúlpam ut ab se ségregent.
CA. Non pótĕst utrumque fíeri. ME. Quaproptér?
80 CA. Rogas?
Ne admíttam culpam, ego meó sum promus péctori:
Suspício est in péctore alienó sita.
Nam núnc ego si te súrrupuisse súspicer
Iouí coronam dé capite ex Capitólio
85 Quod ín cólumine astat súmmo: si id non féceris
Atque íd tamen mihi lúbeat suspicárier,
Qui tu íd prohibere mé potes ne súspicer?
Sed Istúc negoti cúpio scire quíd siet.
ME. Habén tu amicum aut fámiliarem quémpiam,
90 Quoi péctus sapiat? CA. Édepol haud dicám dolo.
Sunt quós scio esse amícos, sunt quos súspicor,
Sunt quórum ingenia atque ánimos nequeo nóscere,
Ad amíci partem an ád inimici péruenant:
Sed tú ex amicis cértis mihi ĕs certíssumus.
95 Si quíd scis me fecísse inscite aut ínprobe,
Si id nón me accusas, túte ipse obiurgándus es.
ME. Scio ĕt, si ália huc causa ad te ádueni, aequom póstulas.
CA. Exspécto siquid dícas. ME. Primumdum ómnium,
Male díctitatur tíbi uolgo in sermónibus.
100 Turpílucricupidum té uocant ciués tui;
Tum autém sunt alii, quí te uolturiúm uocant:

Hostísne an ciuis cómedis, parui péndere.
Haec quom aúdio in te díci, discruciór miser.
CA. Est átque non est míhi ĭn manu, Megarónides:
Quin dícant, non est: mérito ut ne dicánt, id est. 105
ME. Fuitne híc tibi amicus Chármides? CA. Est ét fuit.
Id ita ésse ut credas, rém tibi auctorém dabo.
Nam póstquam hic eius rém confregit fílius
Vidĕtque ípse ad paupertátem protractum ésse se
Suámque filiam ésse adultam uírginem, 110
Simul éius matrem suámque uxorem mórtuam,
Quoniam hínc iturust ípsus in Seleúciam,
Mihi cómmendauit uírginem gnatám suam
Et rém suam ŏmnem et illúm corruptum fílium.
Haec, sí mi inimicus ésset, credo haud créderet. 115
ME. Quid tu, ádulescentem, quém esse corruptúm uides,
Qui tuaé mandatus ést fide et fidúciae,
Quin eúm restituis? Quín ad frugem córrigis?
Ei rei óperam dare te fúerat aliquanto aéquius,
Si quí probiorem fácere posses, nón uti 120
In eándem tute accédéres infámiam
Malúmque ut eius cúm tuo miscerés malo.
CA. Quid feci? ME. Quod homo néquam. CA. Non istúc meumst.
ME. Emístin de adulescénte has aedis — quíd taces? —
Vbi núnc tute habitas? CA. Emi atque argentúm dedi, 125
Minás quadraginta, ádulescenti ipsi ín manum.
ME. Dedĭstín argentum? CA. Fáctum, neque factí piget.
ME. Edepól fide adulescéntem mandatúm malae!
Dedĭstíne hoc facto ei gládium qui se occíderet?
Quid sécus est aut quid ínterest dare te ín manus 130
Argéntum amanti homini ádulescenti, animi ímpoti,
Qui exaédificaret suam íncohatam ignáuiam?
CA. Non égo ĭlli argentum rédderem? ME. Non rédderes,

Neque de íllo quicquam néque emeres neque uénderes,
135 Nec quí deterior ésset faceres cópiam.
Incónciliastin eúm qui mandatúst tibi,
Ille quí mandauit, éum ĕxturbasti ex aédibus?
Edepól mandatum púlchre et curatúm probe!
Crede huíc tutelam: suám melius rem gésserit.
140 CA. Subigís maledictis mé tuis, Megarónides,
Nouó modo adeo ut quód meae concréditumst
Tacitúrnitati clám, fide et fidúciae,
Ne enúntiarem quoíquam neu facerém palam,
Vt míhi necesse sít iam id tibi concrédere.
145 ME. Mihi quód credideris, súmes ubi posíueris.
CA. Circúmspicedum te, né quis adsit árbiter
Nobís, et quaeso idéntidem circúmspice.
ME. Auscúlto si quid dícas. CA. Si taceás, loquar.
Quoniam híne est profectúrus peregre Chármides,
150 Thensaúrum demonstráuit mihi in hisce aédibus,
Hic ín conclaui quódam — sed circúmspice —
ME. Nemóst. CA. — nummorum Phílippeum ad tria mília.
Id sólus solum pér amicitiam et pér fidem
Flens me óbsecrauit suó ne gnato créderem
155 Neu quoíquam, unde ad eum id pósset permanáscere.
Nunc si ílle huc saluos réuenit, reddam suóm sibi:
Si quíd eo fuerit, cérte illius fíliae
Quae míhi mandatast, hábeo dotem | únde dem,
Vt eam ín se dignam cóndicionem cónlocem.
160 ME. Pro di ímmortales, uerbis paucis quám cito
Aliúm fecisti me! Álius ad te uéneram.
Sed ut óccepisti, pérge porro próloqui.
CA. Quid tíbi ego dicam, qui íllius sapiéntiam
Et meám fidelitátem et celata ómnia
165 Paene ílle ignauos fúnditus pessúm dedit?
ME. Quidúm? CA. Quia, ruri dúm sum ego unos séx dies,

Me absénte atque insciénte, inconsultú meo,
Aedís uenalis hásce inscribit lítteris.
ME. Adésuriuit mágis, inhiauit ácrius
Lupus, óbseruauit dúm dormitarént canes: 170
Gregem úniuorsum uóluit totum auórtere.
CA. Fecísset edepol, ni haéc praesensissét canes.
Sed núnc rogare egó uicissim té uolo:
Quid fúit officium meúm me facere? Fáce sciam:
Vtrum índicare me eí thensaurum aequóm fuit, 175
Aduórsum quam eius me óbsecrauissét pater?
An ego álium dominum páterer fieri hisce aédibus?
Qui emísset, eius éssetne ea pecúnia?
Emi égomet potius aédis: argentúm dedi
Thensaúri causa, ut sáluom amico tráderem. 180
Neque ádeo hasce emi míhi nec usuraé meae:
Illí redemi rúrsum, a me argentúm dedi.
Haec súnt: si recte seú peruorse fácta sunt,
Ego mé fecisse cónfiteor, Megarónides.
Em méa malefacta|, ém meam auaritiám tibi! 185
Hascé mihi propter rés malas famás ferunt.
ME. Παῦσαι: uicisti cástigatorém tuom.
Occlústi linguam; níl est quod respóndeam.
CA. Nunc égo te quaeso ut me ópera et consilió iuues
Commúnicesque hanc mécum meam prouinciam. 190
ME. Pollíceor operam. CA. Ergo úbi eris paulo póst?
ME. Domi:
Numquíd uis? CA. Cures tuám fidem. ME. Fit sédulo.
Sed quíd ais? CA. Quid uis? ME. Ví̆bi nunc adulescéns habet?
CA. Postículum hoc recépit, quom aedis uéndidit.
ME. Istúc uolebam scíre. I sane núnciam. 195
Sed quíd ais? Quid nunc uírgo? Nempe apŭd tést? CA. Itast,
Iuxtáque eam curo cúm mea. ME. Recté facis.

CA. Numquíd, priŭs quam abeo, mé rogaturú's? ME. Vale.
[*Exit Callicles.*]

Nihil ést profecto stúltius neque stólidius
200 Neque méndaciloquiús neque argutúm magis
Neque cónfidentilóquius neque peiiúrius
Quam urbáni adsidui cíues, quos scurrás uocant.
Atque égomet me adeo cúm ĭllis una ibidém traho,
Qui illórum uerbis fálsis acceptór fui,
205 Qui omnía se simulant scíre neque quicquám sciunt.
Quod quísque in animo habét aut habiturúst sciunt:
Sciŭnt íd quod in aurem réx reginae díxerit:
Sciúnt quod Iuno fábulatast cúm Ioue:
Quae néque futura néque sunt, tamen illí sciunt.
210 Falsón an uero laúdent, culpent quém uelint,
Non flócci faciunt, dúm ĭllud quod lubeát sciant.
Omnés mortales húnc aiebant Cálliclem
Indígnum ciuitáte hac esse et uíuere,
Bonís qui hunc adulescéntem euortissét suis.
215 Ego de eórum uerbis fámigeratorum ínsciens
Proxílui amicum cástigatum innóxium.
Quod si éxquiratur úsque ab stirpe auctóritas,
Vnde quĭdquid auditum dícant: nisi id appáreat,
Famígeratori rés sit cum damno ét malo:
220 Hoc íta si fiat, público fiát bono.
Paucí sint faxim quí sciant quod nésciunt,
Occlúsioremque hábeant stultiloquéntiam.
[*Exit Megaronides.*]

ACT II

Scene 1

Lysiteles

[*The stage is vacant for a moment; then enter Lysiteles.*]

Multás res simítu in meó corde uórso,
Multum ín cogitándo dolórem indipíscor.
Egomét me coquo ét macero ét defetígo: 225
Magíster mihi éxercitór animus núnc est.
Sed hóc non liquét neque satís cogitátumst,
Vtrám potius hárum mihi ártem expetéssam,
Vtram aétati agúndae arbitrér firmiórem:
Amórin med án rei obsequí potius pár sit. 230
Vtra ín parte plús sit uolúptatis uítae
Ad aétatem agúndam,
De hac ré mihi satis haú liquet: nisi hóc sic faciam, opínor,
Vt utrámque rem simul éxputem, iudéx sim reusque ad eám rem.
Ita fáciam, ita placet. Omniúm primum 235
Amóris artis éloquar, quem ad modum expediant.

Numquam Ámŏr quemquam nisi cúpidum hominem
Postulát se in plagas conícere:
Eos cúpit, eos consectátur, 238*a*
Súbdole ab re cónsulit:
Blandíloquentulus, harpagó, mendax, 239*a*
Cuppés, auarus, élegans, déspoláitor,

240a Latebrícolarum hominum córruptor,
Blandús inops celatum índagator.
241a Nam quĭ amat quod amat quom éxtemplo
Sauiís sagĭttatis pérculsust,
Ílico rés foras lábitur, líquitur.
'Dá mihi hoc, mél meum, sí me amas, si aúdes.'
245 Ibi ille cuculus: 'océlle mi, fíat:
Ét ĭstuc et si ámplius uís dari dábitur.'
Ibi ílla pendentém ferit: iam ámplius órat:
Nón satis id ést mali, ni ámplius étiam,
Quód ĕcbibit, quód comest, quód facit súmpti.
250 Nóx datur: dúcitur fámilia tóta,
Véstipica, unctor, aúri custos, flábelliferae, sándaligerulae,
Cántrices, cistéllatrices, núntii, renúntii,
Raptóres panis ét peni.
Fit ípse, dum illis cómis est, inops amator.

255 Haec égo quom cum animo meó reputo,
Vbi quĭ eget, quam pretĭ sít parui,
Apagé te, Amor, non placĕs, níl te utor.
Quamquam íllud ĕst dulce, esse ét bibere,
Amór amara dát tamen, satis quod aegre sit.
260 Fugĭt fórŭm, fugitat suos cógnatos
Fugat ípsus se ab suo cóntutu,
Neque eúm sibi amicum uólŭnt dici.
Millé modis, Amor, ignórandust,
Procul ábhibendust atque ábstandust:
265 Nam qui ín amorem praecípitauit,
Peiús perĭt quasi saxó saliat.
Apagé te, Amor: tuas res tíbi habeto.
Amŏr, míhi amicus ne fúăs umquam:
Sunt támen quos miseros máleque habeas,
270 Quos tíbi ŏbnoxios fecísti.

Certúmst ad frugem adplicáre animum:
Quamquam íbi labŏs grandis cápitur.
Bonĭ sĭbi haec expetunt, rem, fídem, honorem,
Gloriam ét gratiam: hoc probĭs prétiumst.
Eo míhi magĭs lubĕt cum próbĭs potius 275
Quam cum ínprobĭs uiuere uánidicis. 275a

SCENE 2

PHILTO. LYSITELES

[*Enter Philto, from his house.*]

PH. Quo illíc homo foras se pénetrauit ex
Aedíbus? LY. Pater, adsum: imperá quiduis:
Neque tíbi ero in morā neque látebrose
Me abs tuó conspectu occúltabo.
PH. Féceris pár tuis céteris fáctis, 280
Patrém tuom si pércoles, pér pietátem.
Nólo ego cum ínprobis té uiris, gnáte mi,
Neque ín uia neque ín foro necúllum sermonem éxsequi.
Nóui ego hoc saéculum móribus quíbus siet:
Malús bonum malum ésse uolt, ut sit sui similis: 285
Turbánt, miscent morés mali, rapáx, auarus, ínuidus:
Sacrúm profanum, públicum priuátum habent, hiúlca gens.
Haec égo doleo, haec súnt quae me excruciánt, haec dies
Noctésque tibi canto út caueas.
Quod mánū non queūnt tangére, tantum fas hábĕnt quo
manūs abstíneant: 290
Cetéra: rape, trahe, fuge, láte: lacrumas
Haec míhi, quom uideo, elíciunt,
Quia ego ád hoc genus hominum dúraui.
Quin príus me ad plures pénetraui?
Nam hi móres maiorúm laudant, eosdém lutitant quos cón-
laudant. 295

Hisce égo de artibus gratiám facio, ne cólăs neue inbuăs íngenium,
Meŏ módo ĕt moribŭs uiuito ántiquis:
Quae ego tíbi praecipio, ea fácito.
Nil égo ĭstos morŏr faeceós mores, turbidós, quibus bonĭ dedécorant se.
Haec tíbi si mea ĭmperiá capesses, multá bona in pectore cónsident.

Ly. Sémper ego usque ad hánc aetatem ab íneunte adulescéntia
Tuís seruiui séruitutem impériis, praeceptís, pater.
Pro ĭngenio ego me líberum esse rátus sum, pro imperió tuo
Méum animum tibi séruitutem séruire aequom cénsui.
Ph. Quĭ homo cum animo inde áb ineunte aetáte depugnát suo,
Ŭtrum itane esse máuelit ut eum ánimus aequom cénseat,
Án ita potius út parentes éum ĕsse et cognatí uelint.
Si ánimus hominem pépulit, actumst, ánimo seruit, nón sibi:
Si ípse animum pepulít, dum uiuit, uíctor uictorúm cluet.
Tú si animum uicísti potius quam ánimus te, est quod gaúdeas.
Nímio satiust út opust ted ita ésse quam ut animó lubet.
(Qui ánimum uincunt quám quos animus sémper probiorés cluent.)
Ly. Ĭstaec ego mi sémper habui aetáti integumentúm meae,
Né penetrarem me úsquam, ubi esset dámni conciliábulum,
Néu noctu irem obámbulatum neú suom adimerem álteri.
Néu tibi aegritúdinem, patĕr, párerem, parsi sédulo:
Sárta tecta túa praecepta usque hábui mea modéstia.
Ph. Quíd ĕxprobras? Bene quód fecisti tíbi fecisti, nón mihi:

Míhi quidem aetas áctast ferme; túa ístuc refert máxume.
Ís probus est, quem paénitet quam próbus sit et frugí bonae: 320
Qui ípsus sibi satís placet, nec próbus est nec frugí bonae:
Qui ípsus se contémnit, in eost índoles indústriae:
Bénefacta benefáctis aliis pértegito, ne pérpluant.
LY. Ób eam rem haec, pater, aútumaui, quía res quaedamst quám uolo
Égo me abs te exoráre. PH. Quid id est? dáre iam ueniam géstio. 325
LY. Ádulescenti huic génere summo, amíco atque aequalí meo,
Mínus qui caute et cógitate suám rem tractauít, pater,
Béne uolo ego ílli fácere, si tu nón neuis. PH. Nempe dé tuo?
LY. Dé meo: nam quód tuomst meumst, ómne meumst autém tuom.
PH. Quíd is? Egetne? LY. Egét. PH. Habuitne rem?
LY. Hábuit. PH. Quí eam pérdidit? 330
Públicisne adfínis fuit an máritumis negótiis?
Mércaturan, án uenalis hábuit, ubi rem pérdidit?
LY. Níhil istorum. PH. Quíd igitur? LY. Per cómitatem edepól, pater:
Praéterea aliquantum ánimi causa in déliciis dispérdidit.
PH. Édepol hominem praémandatum férme familiáriter: 335
Quí quidem nusquam pér uirtutem rém confregit átque eget.
Níl moror eum tíbi ésse amicum cum eíus modi uirtútibus.
LY. Quía sine omni málitiast, toleráre eius egestatém uolo.
PH. Dé mendico mále meretur qui eí dat quod edit aút bibat:
Nam ét íllud quod dat pérdit et illi pródit uitam ad míseriam. 340

Nón eo haec dico, quín quae tu uis égo uelim et faciám lubens:
Séd ego hoc uerbum quóm illi quoidam díco, praemonstró tibi,
Vt ita te aliorúm miserescat, né tis alios mísereat.
LY. Déserere illum et déiuuare in rébus aduorsís pudet.
345 PH. Pól pudere quám pigere praéstat totidem lítteris.
LY. Édepol deum uirtúte dicam, páter, et maiorum ét tua
Múlta bona bene párta habemus: béne si amico féceris,
Né pigeat fecísse: ut potius púdeat, si non féceris.
PH. Dé magnis diuítiis si quid démas, plus fit án minus?
LY. Mínus, pater: sed cíui immuni scín quid cantarí solet?
350 'Quód habes nĕ habeás et ĭlluc quod nón habes habeás, malum,
Quándoquidem nec tíbi bene esse póte pati neque álteri.'
PH. Scío equidem istuc íta solere fíeri: uerum, gnáte mi,
Ís ĕst immunis quoí nil est quoi múnus fungatúr suom.
355 LY. Deúm uirtute habémus et qui nósmet utamúr, pater,
Ét aliis qui cómitati símus beneuoléntibus.//
PH. Nón edepol tibi pérnegare póssum quicquam quód uelis:
Quóius egestatém tolerare uís? Loquere audactér patri.
LY. Lésbonico huic ádulescenti, Chármidai fílio,
Qui íllic habitat. PH. Quín comedit quód fuit, quod nón fuit?
360 LY. Ne ópprobra, patĕr: múlta eueniunt hómini quae uolt, quaé neuolt.
PH. Méntire edepol, gnáte, atque id nunc fácis haud consuetudine.
Nám sapiens quidém pol ipsus fíngit fortunám sibi:
Eó non multa quaé neuolt euéniunt, nisi fictór malust.

LY. Múlta illi opera opúst ficturae quí se fictorém probum 365
Vítae agundae esse éxpetit: sed hic ádmodum adulescéntulust.
PH. Nón aetate, uérum ingenio apíscitur sapiéntia.
Sápienti aetas cóndimentum, sápiens aetatí cibust.
Ágedum eloquere, quíd dare illi núnc uis? LY. Nil quicquám, pater:
Tú modo ne me próhibeas accípere, si quid dét mihi. 370
PH. Án eo egestatem eí tolerabis, sí quid ab illo accéperis?
LY. Eó, pater. PH. Pol ego ístam uolo me rátionem edoceás. LY. Licet.
Scín tu illum quo génere natus sít? PH. Scio, adprimé probo.
LY. Sóror illi est adúlta uirgo grándis: eam cupió, pater,
Dúcere uxorém sine dote. PH. Síne dote uxorém? LY. Ita; 375
Tuá re salua hoc pácto ab illo súmmam inibis grátiam.
Néque commodius úllo pacto ei póteris auxiliárier.
PH. Egone indotatám te uxorem ut pátiar? LY. Patiundúmst, pater:
Ét eo pacto addíderis nostrae lépidam famam fámiliae.
PH. Múlta ego possum dócta dicta et quámuis facundé loqui, 380
Hístoriam ueterem átque antiquam haec méa senectus sústinet;
Vérum ego quando te ét amicitiam et grátiam in nostrám domum
Vídeo adlicere, etsi áduorsatus tíbi fui, istac iúdico:
Tíbi permitto; pósce, duce. LY. Dí te seruassínt mihi!
Séd ádde ad istam grátiam unum. PH. Quíd id est autem unum? LY. Éloquar: 385
Túte ad eum adeas, túte concilies, túte poscas. PH. Éccere!

LY. Nímio citius tránsiges: firmum ómne erit quod tu égeris.
Gráuius tuom erit únum uerbum ad eám rem quam centúm mea.
PH. Écce autem in benígnitate hoc répperi, negotium!
Dábitur opera. LY. Lépidus uiuis. Haéc sunt aedes, híc habet:
Lésbonico est nómen. Age rem cúra. Ego te opperiám domi.
[*Exit Lysiteles.*]

SCENE 3

PHILTO

Non óptuma haec sunt néque ut ego aequom cénseo:
Verúm meliora súnt quam quae detérruma.
Sed hoc únum consolátur me atque animúm meum,
Quia quí nihil aliud nísi quod sibi solí placet
Consúlit aduorsum fílium, nugás agit:
Miser éx animo fit, fáctius nihiló facit.
Suaé senĕctuti is ácriorem hiemém parat,
Quom illam ínportunam témpestatem cónciet.
Sed áperiuntur aédes quo ibam: cómmodum
Ipse éxit Lesbonícus cum seruó foras.

SCENE 4

LESBONICVS, STASIMVS, PHILTO

[*Enter, from the house of Charmides, Lesbonicus and Stasimus. Philto remains unnoticed till line 432.*]

LE. Minus quíndecim diés sunt, quom pro hisce aédibus
Minás quadraginta áccepisti a Cállicle:
Estne hóc quod dico, Stásime? ST. Quom consídero,
Meminísse uideor fíeri. LE. Quid factúmst eo?

ST. Coméssum, expotum, exúnctum, elotum in bálineis:
Piscátor, pistor ápstulit, lanií, coqui,
Holitóres, myropolae, aúcupes; confít cito:
Non hércle minus diuórse distrahitúr cito,
Quam sí tu obicias fórmicis papáuerem. 410
LE. Minus hércle in istis rébus sumptumst séx minis.
ST. Quid, quód dedisti scórtis? LE. Ibĭdem uná traho.
ST. Quod égo defrudaui? LE. Ém, ĭstaec ratio máxumast.
ST. Non tíbi ĭllud apparére, si sumás, potest,
Nisi tu ímmortale rére esse argentúm tibi. 415
PH. Sero átque stulte, príus quod cautum opórtuit,
Postquám comedit rém, post rationém putat.
LE. Nequáquam argenti rátio comparét tamen.
ST. Ratió quidem hercle appáret: argentum οἴχεται.
Minás quadraginta áccepisti a Cállicle, 420
Et ĭlle aédis mancipio ábs te accepit? LE. Ádmodum.
PH. Pol opíno adfinis nóster aedis uéndidit.
Patér quom peregre uéniet, in portást locus,
Nisi fórte in uentrem fílio conrépserit.
ST. Trapézitae millé drachumarum Olýmpico, 425
Quas dé ratione déhibuisti, rédditae.
Qua spónsione prónuper tu exáctus es. 426a
LE. Nempe quás spopondi. ST. Immó 'quas dependi' ínquito
Pro illo ádulescente quém tu esse aibas díuitem.
LE. Factum. ST. Vt quidem illud périerit. LE. Factum íd quoque est:
Nam núnc eum uidi míserum et mĕ eius míseritumst. 430
ST. Miserét te aliorum, tuí nec miseret néc pudet.
PH. Tempúst adeundi. LE. Éstne hic Philto qui áduenit?
Is hérclest ipsus. ST. Édepol nĕ ego istúm uelim
Meum fíeri seruom cúm suo pecúlio.

435 PH. Erum átque seruom plúrumum Philtó iubet
Saluére, Lesbonícum et Stasimum. LE. Dí duint
Tibi, Phílto, quaequomque óptes. Quid agit fílius?
PH. Bene uólt tibi. LE. Edepol mútuom mecúm facit.
ST. Nequam íllud uerbumst 'béne uolt,' nisi qui béne facit.
440 Ego quóque uolo esse líber: nequiquám uolo.
Hic póstulet frugi ésse: nugas póstulet.
PH. Meus gnátus me ad te mísit, inter te átque nos
Adfínitatem ut cónciliarem et grátiam.
Tuam uólt sororem dúcere uxorem: ét mihi
445 Senténtia eademst ét uolo. LE. Hau noscó tuom:
Bonís tuis rebus meás res inridés malas.
PH. Homo égo sum, homo tu es: íta me amabit Iúppiter,
Neque té derisum aduénio neque dignúm puto.
Verum hóc quod dixi méus me orauit fílius,
450 Vt tuám sororem póscerem uxorém sibi.
LE. Mearúm me rerum nóuisse aequomst órdinem.
Cum uóstra nostra nón est aequa fáctio:
Adfínitatem uóbis aliam quaérite.
ST. Satín tu's sanus méntis aut animí tui,
455 Qui cóndicionem hanc répudies? Nam illúm tibi
Ferĕntárium esse amícum inuentum intéllego.
LE. Abĭn hínc dierecte? ST. Si hércle ire occipiám, uotes.
LE. Nisi quíd me aliud uis, Phílto, respondí tibi.
PH. Benígniorem, Lésbonice, té mihi
460 Quam núnc experior ésse confidó fore:
Nam et stúlte facere et stúlte fabulárier,
Vtrúmque, Lesboníce, in aetate haú bonumst.
ST. Verum hércle hic dicit. LE. Óculum ego ecfodiám tibi,
Si uérbum addideris. ST. Hércle qui dicám tamen;
465 Nam sí sic non licébit, luscus díxero.

PH. Ita tú nunc dicis, nón esse aequiperábiles
Vostrás cum nostris fáctiones átque opes?
LE. Dicó. PH. Quid nunc? Si in aédem ad cenam uéneris
Atque íbi opulentus tíbi par forte obuénerit:
(Adpósita cena sít popularem quám uocant), 470
Si illí congestae sínt epulae a cluéntibus:
Si quíd tibi placeat quód Illi congestúm siet,
Edísne an incenátus cum opulento áccubes?
LE. Edím, nisi si ille uótet. ST. At pol ego, etsí uotet,
Edim átque ambabus mális expletís uorem, 475
Et quód Illi placeat, praéripiam potíssumum:
Neque Illí concedam quícquam de uitá mea.
Verécundari néminem apud mensám decet,
Nam ibi dé diuinis átque humanis cérnitur.
PH. Rem fábulare. ST. Nón tibi dicám dolo: 480
Decédam ego illi dé uia, de sémita,
De honóre populi; uérum quod ăd uentrem áttinet,
Non hércle hoc longe, nísi me pugnis uícerit.
Cena hác annonast síne sacris heréditas.
PH. Sempér tu hoc facito, Lésbonice, cógites, 485
Id óptumum esse túte uti sis óptumus:
Si id néqueas, saltem ut óptumis sis próxumus.
Nunc cóndicionem hanc, quam égo fero et quam abs té peto,
Dare átque accipere, Lésbonice, té uolo.
Di díuites sunt, deós decent opuléntiae 490
Et fáctiones, uérum nos homúnculi
Satíllum animai quí quom extemplo emísimus,
Aequó mendicus átque ille opulentíssumus
Censétur censu ad Ácheruntem mórtuos.
ST. Mirúm quin tu illo técum diuitiás feras. 495
Vbi mórtuos sis, íta sis ut nomén cluet.

PH. Nunc út scias hic fáctiones átque opes
Non ésse neque nos tuám neglegere grátiam,
Sine dóte posco tuám sororem fílio.
500 Quae rés bene uortat. Hábeon pactam? Quíd taces?
ST. Pro di ímmortales, cóndicionem quoíus modi!
PH. Quin fábulare — uin? — 'bene uortat, spóndeo'?
ST. Eheú, ubi usus níl erăt dicto, 'spóndeo'
Dicébat: nunc hic, quom ópus est, non quit dícere.
505 LE. Quom adfínitate uóstra me arbitrámini
Dignum, hábeo uobis, Phílto, magnam grátiam.
Sed si haéc res grauiter cécidit stultitiá mea,
Philto, ést ager sub úrbe hic nobis: eúm dabo
Dotém sorori: nam ís de stultitiís meis
510 Solús superfit praéter uitam rélicuos.
PH. Profécto dotem níl moror. LE. Certúmst dare.
ST. Nostrámne, ere, uis nutrícem, quae nos éducat,
Abálienare a nóbis? Cauĕ sis féceris:
Quid edémus nosmet póstea? LE. Etiam tú taces?
515 Tibin égo rationem réddam? ST. Plane périimus,
Nisi quíd ego comminíscor. Philto, té uolo.
PH. Si quíd uis, Stasime. ST. Huc cóncede aliquantúm.
PH. Licet.
ST. Arcáno tibi ego hoc díco, ne ille ex té sciat
Neue álius quisquam. PH. Créde audacter quídlubet.
520 ST. Per deós atque homines díco, ne tu illúnc agrum
Tuom síris umquam fíeri neque gnatí tui.
Ei rei árgumenta dícam. PH. Audire edepól lubet.
ST. Primum ómnium olim térra quom prosclnditur,
In quíncto quoque súlco moriuntúr boues.
525 PH. Apage! ST. Ácheruntis óstium in nostróst agro.
Tum uínum prius quam cóctumst pendet pútidum.
LE. Consuádet homini, crédo. Etsi sceléstus est,
At mi ínfidelis nón est. ST. Audi cétera.

Postíd, frumenti quom álibi messis máxumast,
Tribus tántis illi mínus redit quam obséueris. 530
PH. Em istíc oportet óbseri morés malos,
Si in óbserendo póssint interfíeri.
ST. Neque úmquam quisquamst, quóius illic agér fuit,
Quin péssume ei res uórterit: quoiúm fuit
Alii éxulatum abiérunt, alii emórtui, 535
Alií se suspendére. Em nunc hic, quóius est,
Vt ad íncitas redáctust! PH. Apage a me ístum agrum!
ST. Magis 'ápage' dicas, si ómnia a me audíueris.
Nam fúlguritae súnt alternae | árbores:
Sués moriuntur ángina | acérrume: 540
Oués scabrae sunt, tám glabrae, em, quam haec ést manus,
Tum autém Surorum, génus quod patientíssumumst
Hominúm, nemo exstat qui íbi sex menses uíxerit:
Ita cúncti solstitiáli morbo décidunt.
PH. Credo égo istuc, Stasime, ita ésse: sed Campáns genus 545
Multó Surorum iam ántidit patiéntia.
Sed istést ager profécto, ut te audiuí loqui,
Malós in quem omnes públice mittí decet.
Sicút fortunatórum memorant ínsulas,
Quo cúncti qui aetatem égerint casté suam 550
Conuéniant: contra istóc detrudi máleficos
Aequóm uidetur, quí quidem istius sít modi.
ST. Hospítium est calamitátis: quid uerbís opust?
Quamuís malam rem quaéras, illic réperias.
PH. At tu hércle et illi et álibi. ST. Caue sis díxeris 555
Me tíbi dixisse hoc. PH. Díxisti arcanó satis.
ST. Quin hícquidĕm cupit illum áb se abalienarier,
Si quém reperire póssit, quoii os súblinat.
PH. Meus quídem hĕrcle numquam fíet. ST. Si sapiés quidem.

560 Lepide hércle dĕ agro ego húnc senem detérrui:
Nam quí uiuamus níl est, si illum amíserit.
PH. Redeo ád te, Lesboníce. LE. Dic sodés mihi,
Quid hic ést locutus técum? PH. Quid censés? homost:
Volt fíeri liber, uérum quod det nón habet.
565 LE. Et égo ĕsse locuples, uérum nequiquám uolo.
ST. Licitúmst, si uelles; núnc, quom nil est, nón licet.
LE. Quid técum, Stasime? ST. De ístoc quod dixtí modo:
Si anté uoluisses, ésses; nunc seró cupis.
PH. De dóte mecum cónuenire níl potest:
570 Quid tíbi lubet, tute ágito cum nató meo.
Nunc tuám sororem fílio poscó meo.
Quae rés bene uortat! Quíd nunc? Etiam cónsulis?
LE. Quid ĭstíc? Quando ita uis: dí bene uortant! Spóndeo.
ST. Numquam édepol quoiquam tam éxspectatus fílius
575 Natús quam illuc est 'spóndeo' natúm mihi.
Di fórtunabunt uóstra consilia. PH. Íta uolo.
LE. Sed, Stásime, abi huc ad meám sororem ad Cálliclem;
Dic hóc negoti quó modo actumst. ST. Íbitur.
LE. Et grátulator meaé sorori. ST. Scílicet.
580 PH. I hac, Lésbonice, mécum, ut coram núptiis
Dies cónstituatur; eádem haec confirmábimus.
LE. Tu | ístuc cura quód iussi: ego iam | híc èro.
Dic Cállicli, me ut cónueniat. ST. Quin tu í modo.
LE. De dóte ut uideat quíd opus sit facto. ST. Í modo.
LE. Nam cértumst sine dote haúd dare. ST. Quin tu í
585 modo.
LE. Neque enim ílli damno umquam ésse patiar— ST.
Ábĭ modo.
LE.—meam néglegentiam. ST. Í modo. LE. Nulló modo
Aequóm uidetur quín quod peccarim— ST. Í modo.
LE.—potíssumum mihi id óbsit. ST. I modo. LE. Ó
pater,

Enúmquam aspiciam te? ST. Í modo, i modo, í modo. 590
[*Exeunt Lesbonicus and Philto.*]
Tandem ímpetraui abíret. Di uostrám fidem!
Edepól re gesta péssume gestám probe,
Si quídem ager nobis sáluos est; etsi ádmodum
In ámbiguo est etiám nunc quid ea ré fuat.
Sed si álienatur, áctumst de colló meo: 595
Gestándust peregre clúpeus, galea, sárcina.
Effúgiet ex urbe, úbi erunt factae núptiae,
Ibít Istac, aliquo, in máxumam malám crucem,
Latrócinatum, aut ín Asiam aut in Cíliciam.
Ibo húc quo mi imperátumst, etsi odi hánc domum, 600
Postquam éxturbauit hĭc nos ex nostris aédibus.
[*Exit into the house of Callicles.*]

ACT III

SCENE 1

CALLICLES. STASIMVS

[*Enter Callicles and Stasimus from the former's house.*]

CA. Quó modo tu istuc, Stásime, dixti? ST. Nóstrum erilem fílium
Lésbonicum suám sororem déspondisse. Em hóc modo!
CA. Quĭŏ homini despóndit? ST. Lysitelí, Philtonis fílio,
Síne dote. CA. Sine dóte ille illam in tántas diuitiás dabit?
605 Nón credibile díces. ST. At tu édepol nullus créduas.
Si hóc non credis, égo credidero — CA. Quíd? ST. Me nihili péndere.
CA. Quám dudum istuc aút ubi actumst? ST. Ílico, hic ante óstium:
'Tám modo,' inquit Praénestinus. CA. Tánton in re pérdita
610 Quam ín re salua Lésbonicus fáctus est frugálior?
ST. Átque quidem ipsus últro uenit Phílto oratum fílio.
CA. Flágitium quidem hércle fiet, nísi dos dabitur uírgini.
[*Aside*] Póstremo edepol égo ĭstam rem ad me áttinere intéllego.
Íbo ad meum castígatorem atque áb eo consiliúm petam.
[*Exit.*]
615 ST. Própemodum quid ĭllíc festinet séntio et subolét mihi:

Vt agro euortat Lésbonicum, quándo euortit aédibus.
Ó ere Charmidés, quom absenti hic túa res distrahitúr tibi,
Vtinam te rediísse saluom uídeam, ut inimicós tuos
Vlciscare, ut míhi, ut erga te fúi ĕt sum, referas grátiam!
Nímium difficilést reperiri amícum ita ut nomén cluet, 620
Quoí tuam quom rém credideris, síne ŏmni cura dórmias.
Séd generum nostrum íre eccillum uídeo cum adfiní suo.
Néscioquid non sátis inter eos cónuenit: celerí gradu
Eúnt uterque, illé reprehendit húnc priorem pállio.
Haúd ineuscheme ástiterunt. Húc aliquantum abscéssero: 625
Ést lubido orátionem audíre duorum adfínium.

[*Steps aside.*]

Scene 2

Lysiteles. Lesbonicvs. Stasimvs

[*Enter from the right, Lysiteles and Lesbonicus.*]

Ly. Sta ílico: noli áuorsari néque te occultassís mihi.
Le. Pótin ut me ire quó profectus súm sinas? Ly. Si in rém tuam,
Lésbonice, essé uideatur, glóriae aut famaé, sinam.
Le. Quód ĕst facillumúm, facis! Ly. Quid id ést? Le. Amico iniúriam. 630
Ly. Néque meumst neque fácere didici. Le. Indóctus quam docté facis!
Quíd faceres, si quís docuisset te út sic odio essés mihi?
Béne quom simulas fácere mihi te, mále facis, male cónsulis.
Ly. Égone? Le. Tune. Ly. Quíd male facio? Le. Quód ego nolo, id quóm facis.
Ly. Tuaé rei bene consúlere cupio. Le. Tu és melior quam egomét mihi? 635
Sát sapio, satis ín rem quae sint méam ego conspició mihi.

LY. Án id est sapere, ut quí beneficium a béneuolente répudies?
LE. Núllum beneficium ésse duco id quód quoi facias nón placet.
Scío ego et sentio ípse quid agam, néque mens offició migrat,
640 Néc tuis depéllar dictis quín rumori séruiam.
LY. Quíd ais? Nam retinéri nequeo quín dicam ea quae prómeres:
Ítăn tandem hanc maiióres famam trádiderunt tíbi tui,
Vt uirtute eorum ánteparta pér flagitium pérderes,
Átque honori pósterorum tuórum ut uindex fíeres?
645 Tíbi paterque auósque facilem fécit et planám uiam
Ád quaerundum honórem: tu fecísti ut difficilís foret,
Cúlpa maxume ét desidia tuísque stultis móribus.
Praéŏptauisti amórem tuom uti uírtuti praepóneres.
Núnc te hoc facto crédis posse optégere errata? Aha! nón itast
650 Cápe sis uirtutem ánimo et corde expélle desidiám tuo.
Ín foro operam amícis da, ne in lécto amicae, ut sólitus es.
Átque istum ego agrum tíbi relinqui ób eam rem enixe éxpeto,
Vt tibi sit qui té corrigere póssis, ne omnino ínopiam
Cíues obiectáre possint tíbi quos tu inimicós habes.
655 LE. Ómnia ego istaec quaé tu dixti scío, uel exsignáuero,
Vt rem patriam et glóriam maiórum foedarím meum.
Scíbam ut esse mé deceret, fácere non quibám miser:
Íta ui Veneris uínctus, otio áptus in fraudem íncidi:
Ét tibi nunc proinde út merere súmmas habeo grátias.
660 LY. Át operam períre meam sic ét te haec corde spérnere
Pérpeti nequeó, simul me pígĕt parum pudére te.
Ét postremo, nísi mi auscultas átque hoc ut dicó facis,
Túte pone té latebis fácile, ne inueniát te Honor:
Ín ŏcculto iacébis, quom te máxume clarúm uoles.

Pérnoui equidem, Lésbonice, ingénium tuom ingenuom ádmodum: 665
Scío te sponte nón tuapte errásse, sed amorém tibi
Péctus opscurásse: atque ipse Amóris teneo omnís uias.
Íta ĕst amor ballísta ut iacitur: níhil sic celere est néque uolat:
Átque is mores hóminum moros ét morosos éfficit.
Mínus placet magis quód suadetur; quód dissuadetúr placet. 670
Quom ínopiast, cupiás; quando eius cópiast, tum nón uelis.
Ílle qui aspellit, ís compellit; ílle qui consuadét, uotat.
Ínsanum malŭmst in hospitium déuorti ad Cupídinem.
Séd te moneo hoc étiam atque etiam ut réputes quid facere éxpetas.
Si ístuc, ut conáre, facis, igní tuom incendés genus: 675
Tum ígitur tibi aquae érĭt cupido, génus qui restinguás tuom.
Átque sĭ eris náctus, proinde ut córde amantes súnt cati,
Né scintillam quídĕm relinques, génus qui congliscát tuom.
Le. Fácilest inuentú: datur ignis, tamétsi ab inimico petas.
Séd tu obiurgans me á peccatis rápis deteriorem ín uiam. 680
Meám ut sororem tíbi dem suades síne dote. Aha! non cónuenit
Mé, qui abusus súm tantam rem pátriam, porro in dítiis
Ésse agrumque habére, egere illam aútem, ut me merito óderit.
Númquam erit aliénis grauis qui suís se concinnát leuem.
Sícut dixi, fáciam: nolo té iactari diútius. 685
Ly. Tánto meliust té sororis caúsa egestatem éxsequi
Átque eum agrum me habére quam te, túa qui toleres moénia?
Le. Nólo ego mihi te tám prospicere quí meam egestatém leues,
Séd ut inops infámis ne sim, né mi hanc famam dífferant

690 Mé germanam meám sororem in cóncubinatúm tibi,
Sí sine dote dém, dedisse mágis quam in matrimónium.
Quís me inprobior pérhibeatur ésse? Haec famigerátio
Tĕ honestet, me cónlutulentet, si sine dote dúxeris:
Tíbi sit emoluméntum honoris, míhi quod obiecténtsiet.
Ly. Quid? Te dictatórem censes fóre, si abs tĕ agrum
695 accéperim?
Le. Néque uolo neque póstulo neque cénseo, uerúm tamen
Ís ĕst honos hominí pudico, méminisse officiúm suom.
Ly. Scío equidem te animátus ut sis; uídeo, subolet, séntio.
Íd agis ut, ubi adfínitatem intér nos nostram adstrínxeris
Átque eum agrum dederís nec quicquam hic tíbi sit qui
700 uitám colas,
Éffugias ex úrbe inanis; prófugus patriam déseres,
Cógnatos, adfínitatem, amícos factis núptiis.
Méa opera hinc protérritum te meáque auaritia aútument.
Íd me commissúrum ut patiar fíeri ne animum indúxeris.
St. [*Coming forward*] Nón enĭm possum quín exclamem:
705 euge! eúge! Lysiteles, πάλιν!
Fácile palmam habés: hic uictust, uícit tua comoédia.
Híc agit magis ex árgumento et uérsus meliorés facit.
Étiam ob stultitiám tuam te . . . multabó mina.
Le. Quíd tibi ĭnterpellátio aut in cónsilium huc accéssio est?
St. Eódem pacto quo húc accessi abscéssero. Le. I
710 hac mecúm domum,
Lýsiteles; ibi de ístis rebus plúra fabulábimur.
Ly. Níl ego in occulto ágere soleo. Méus ut animust éloquar:
Sí mihi tua sorór, ut ego aequom cénseo, ita nuptúm datur
Síne dote, neque tu híne abituru's, quód meum erit id erít tuom:

Sín aliter animátus es, — bene quód agas eueniát tibi: 715
Égo amicus numquám tibi ero alio pácto: sic sententia est.
[*Lesbonicus moves off.*]
St. Ábiit ille quidem. [*Exit Lesbonicus.*] Écquid audis,
Lýsiteles? Ego té uolo. [*Exit Lysiteles.*]
Híc quoque hĭnc abiit. Stásime, restas sólus: quid ego núnc agam
Nísi uti sarcinám constringam et clípeum ad dorsum accómmodem,
Fúlmentas iubeám suppingi sóccis? Non sistí potest. 720
Vídeo caculam mílitarem mé futurum haud lóngius.
Ád aliquem regem ín saginam erus sése coniciét meus;
Crédo ad summos béllatores ácrem — fugitorém fore,
Ét capturum spólia ibi — illum quĭ ero aduorsus uénerit.
Égomet autem quom éxtemplo arcum et pháretram et sagĭttas súmpsero, 725
Cássidem in capút, — dormibo plácide | in tabĕrnáculo.
Ád forum ibo: núdius sextus quoí talentum mútuom.
Dédĭ, reposcam, ut hábeam mecum quód feram uiáticum.
[*Exit.*]

Scene 3

Megaronides. Callicles

[*Enter Megaronides and Callicles, from the house of the former.*]

Me. Vt míhi rem narras, Cállicles, nulló modo
Potĕst fíeri prosus quín dos detur uírgini. 730
Ca. Namque hércle honeste fíeri ferme nón potest,
Vt eám perpetiar íre in matrimónium
Sine dóte, quom eius rém penes me habeám domi.
Me. Paráta dos domíst; nisi exspectáre uis,
Vt eám sine dote fráter nuptum cónlocet. 735

Post ádeas tute Phíltonem et dotém dare
Te ei dícas; facere id eíus ob amicitiám patris.
Verum hóc ego uereor, ne ísthaec pollicitátio
Te in crímen populo pónat atque infámiam.
740 Non témere dicant té benignum uírgini:
Datám tibi dotem, ei quám dares, eius á patre:
Ex eá largiri te ílli, neque ita ut sít data
Columém te sistere ílli, et detraxe aútument.
Nunc si ópperiri uís aduentum Chármidi,
745 Perlóngumst: huic ducéndi interea abscésserit
Lubído; atque ea condício huic uel primáriast.
CA. Nam hercle ómnia istaec uéniunt in mentém mihi.
Vidě si hóc utibile mágis atque in rem députas,
Ipsum ádeam Lesbonícum, edoceam ut rés se habet.
750 Sed ut égo nunc adulescénti thensaurum índicem
Indómito, pleno amóris ac lascíuiae?
Minumé, minume hercle uéro. Nam certó scio,
Locúm quoque illum omnem úbi situst coméderit;
Quem fódere metuo, sónitum ne ille exaúdiat
755 Neu rem ípsam indaget, dótem dare si díxerim.
ME. Quo pácto ergo igitur clám dos depromí potest?
CA. Dum occásio ei rei réperiatur, ínterim
Ab amíco alicunde mútuom argentúm rogem.
ME. Potin ést ab amico alicúnde exorarí? CA. Potest.
760 ME. Gerraé! Ne tu illud uérbum actutum inuéneris:
'Mihí quidem hercle nón est quod dem mútuom.'
CA. Malim hércle ut uerum dícas quam ut des mútuom.
ME. Sed uídě consilium sí placet. CA. Quid cónsilist?
ME. Scitum, út ego opinor, cónsilium inuení. CA. Quid est?
765 ME. Homo cónducatur áliquis iam, quantúm potest,
Quasi sít peregrinus. CA. Quíd is scit facere póstea?
ME. Is homo éxornetur gráphice in peregrinúm modum,

Ignóta facies quaé non uisitáta sit,
(Mendáciloquom aliquem — CA. Quíd is scit facere póstea?)
ME. Falsídicum, confidéntem — CA. Quid tum póstea? 770
ME. Quasi ád adulescentem á patre ex Seleúcia
Veniát, salutem ei núntiet uerbís patris:
Illúm bene gerere rem ét ualere et uíuere,
Et eúm rediturum actútum. Ferat epístulas
Duas: eás nos consignémus, quasi sint á patre. 775
Det álteram illi |, álteram dicát tibi
Dare sése uelle. CA. Pérge porro dícere.
ME. Seque aúrum ferre uírgini dotem á patre
Dicát patremque id iússisse aurum tíbi dare.
Tenés iam? CA. Propemodo, átque ausculto pérlubens. 780
ME. Tum tū igitur demum ádulescenti aurúm dabis,
Vbi erít locata uírgo in matrimónium.
CA. Scite hércle sane! ME. Hoc, úbi thensaurum effóderis,
Suspícionem ab ádulescente amóueris.
Censébit aurum esse á patre allatúm tibi: 785
Tu dé thensauro súmes. CA. Satis scite ét probe!
Quamquam hóc me aetatis sýcophantarí pudet.
Sed epístulas quando ópsignatas ádferet,
[Sed quom ópsignatas áttulerit epístulas,] 788a
Nonne árbitraris éum adulescentem ánuli
Patérni signum nósse? ME. Etiam tú taces? 790
Sescéntae ad eam rem caúsae possunt cónligi:
Illúm quem | habuit pérdidit, [alium post] fecít nouom.
Iam si ópsignatas nón feret, dici hóc potest,
Apūd pórtitorem eás resignatás sibi
Inspéctasque esse. In huíus modi negótio 795
Diém sermone térere segnitiés merast:
Quamuís sermones póssunt longi téxier.

Abi ád thensaurum iám confestim clánculum:
Seruós, ancillas ámoue: atque audín? CA. Quid est?
800 ME. Vxórem quoque eampse hánc rem uti celés face.
Nam pól tacere númquam quicquamst quód queat.
Quid núnc stas? Quin tu hinc ámoues et té moues?
Aperí, deprome inde aúri ad hanc rem quód sat est:
Contínuo operito dénuo; sed clánculum,
805 Sicút praecepi; cúnctos exturba aédibus.
CA. Ita fáciam. ME. At enim nimis lóngo sermone útimur:
Diém conficimus, quóm iam properatóst opus.
Nihil ést de signo quód uereare; mé uide.
Lepida íllast causa, ut cómmemoraui, dícere
810 Apŭd pórtitores ésse inspectas. Dénique
Diéi tempus nón uides? Quid íllúm putas,
Natúra illa atque ingénio? Iam dudum ébriust.
Quiduís probare póterit; tum, quod máxumist,
Adférre, non petere híc se dicet. CA. Iám sat est.
815 ME. Ego sýcophantam iám conduco dé foro
Epístulasque iám consignabó duas
Eumque húc ad adulescéntem meditatúm probe
Mittám. CA. Eo ego igitur íntro ad officiúm meum:
Tu istúc age. ME. Actum réddam nugacíssume.

[*Exeunt.*]

ACT IV

Scene 1

Charmides

[*Enter Charmides from the left.*]

Salsípotenti et multípotenti Iouis frátri et Nereĭ Néptuno 820
Laetús lubens laudes ágo ĕt grates gratiásque habeo et fluctíbus salsis,
Quos pénes mei *fuit saepé* potestas, bonĭs meís quid foret et meaé uitae,
Quom suís med ex locĭs ín patriam *suavíssumăm* reducem fáciunt.
Atque égo, Neptune, tibi ánte alios deos grátias ago ătque habeó summas.
Nam te ómnes saeuomqué seuerumque atque áuidis moribus cómmemorant, 825
Spurcíficum, immanem, intólerandum, uesánum: ego contra opera éxpertus.
Nam pól placido te et clémenti meo usqué modo, ut uolui, usús sum in alto.
Atque hánc tuam gloriam iam ánte auribus accéperam, ĕt nobilĕst ápud homines.
Paupéribus te parcére solitum, divités damnare atqué domare.
Abĭ, laúdo: scis ordíne, ut aequomst, tractáre homines: hoc dís dignumst: 830
Sempér mendicis módĕsti sint.

Fidús fuisti: infidum ésse iterant; nam absqué foret te, sat scío in alto
Distráxissent disqué tulissent satĕllités tui me miserúm foede
Bonaque ómnia item una *méa* mecum passím caeruleos pér campos: —
Ita iám quasi canes haud sécus circumstabánt nauem turbinés uenti:
Imbrés fluctusque atqué procellae *ferri* ínfensae frangére malum,
Ruere ántemnas, scindére uela — ni túa pax propitia fóret praesto.
Apage á me sis: dehinc iám certumst otió dare me; satis pártum habeo,
Quibus aérumnis delúctaui, filió dum diuitiás quaero.
Sed quís hic est qui in plateam íngreditur
Cum nóuo ŏrnatu speciéque simul?
Pol quámquam domĭ cupio, ópperiar:
Quam hic rém | agat animum aduórtam.

[*Steps aside.*]

Scene 2

Sycophanta. Charmides

[*Enter the impostor, from the right.*]

Sy. Huíc ego die nomén Trinummo fácio: nam ego operám meam
Tríbus nummis hodié locaui ad ártis nugatórias.
Áduenio ex Seleúcia, Macédonia, Asia atque Árabia,
Quás ego neque oculís nec pedibus úmquam usurpauí meis.
Víden egestas quíd negoti dát homini miseró mali?
Quín ego nunc subigór triŭm nummum caúsa ut hasce epístulas

Dícam ab eo homine me áccepisse, quem égo qui sit homo néscio
Néque noui, neque nátus necne is fúerit id solidé scio. 850
CH. Pól hicquidem fungíno generest: cápite se totúm tegit.
Hílurica faciés uidetur hóminis: eo ornatu áduenit.
SY. Ílle qui me condúxit, ubi condúxit, abduxít domum.
Quaé uoluit mihi díxit, docuit ét praemonstrauít prius
Quó modo quidque agerém. Nunc adeo sí quid ego addidero ámplius, 855
Éo conductor mélius de me núgas conciliáuerit.
Vt ílle me exornáuit, ita sum ornátus: argentum hác facit.
Ípse ornamenta á chorago haec súmpsit suo perículo:
Núnc ego si potero órnamentis hóminem circumdúcere,
Dábo operam ut me esse ípsum plane sýcophantam séntiat. 860
CH. Quám magis specto, mínus placet mi haec hóminis facies. Míra sunt
Ni íllic homost aut dórmitator aút sector zonárius.
Lóca contemplat, círcumspectat sése atque aedis nóscitat.
Crédo edepol, quo móx furatum uéniat, speculatúr loca.
Mágis lubidost ópseruare quíd agat: ei rei operám dabo. 865
SY. Hás regiones démonstrauit míhi ílle conductór meus:
Apud illas aedís sistendae míhi sunt sycophántiae.
Fórĕs pultabo. CH. Ad nóstras aedis hícquidem habet rectám uiam:
Hérele opinor mi áduenienti hac nóctu agitandumst uígilias.
SY. Áperite hoc, aperíte. Heus, ecquis his fóribus tutelám gerit? 870
CH. Quíd, adulescens, quaéris? Quid uis? Quíd ístas pultas? SY. Heús, senex,
Cénsus quom *sum*, iúratori récte rationém dedi.
Lésbonicum hic ádulescentem quaéro in his regiónibus

Vbi habitet, et item álterum ad istanc cápitis albitúdinem:
875 Cálliclem aiebát uocari qui hás dedit mi epístulas.
CH. Meúm gnatum hicquidem Lésbonicum quaérit et amicúm meum,
Quoí ego liberósque bonaque cómmendaui, Cálliclem.
SY. Fác me, si scis, cértiorem hosce hómines ubi habitént, pater.
CH. Quíd eos quaeris? Aút quis es? Aut únde es? Aut unde áduenis?
SY. Múlta simul rogitás: nescio quid éxpediam potís-
880 sumum.
Si únum quidquid síngillatim et plácide percontábere,
Ét meum nomen ét mea facta et ítinera ego faxó scias.
CH. Fáciam ita ut uis. Ágedum, nomen tuóm primum memorá mihi.
SY. Mágnum facinus íncipissis pétere. CH. Quid ita? SY. Quía, pater,
885 Si ánte lucem | ire occipias á meo primo nómine,
Cóncubium sit nóctis prius quam ad póstremum peruéneris.
CH. Ópus factost uiático ad tuom nómen, ut tu praédicas.
SY. Ést minusculum álterum quasi víxillum uinárium.
CH. Quíd est tibi nomén, adulescens? SY. 'Páx,' id est nomén mihi.
890 Hóc cottidiánumst. CH. Edepol nómen nugatórium!
Quási dicas, si quíd crediderim tíbi, 'pax'—periisse ílico.
Híc homo solide sýcophantast. Quíd ais tu, adulescéns? SY. Quid est?
CH. Éloquere, isti tíbi quid homines débent, quos tu quaéritas?
SY. Páter istius ádulescentis dédit has duas mi epístulas,
Lésbonici; is míhi ěst amicus. CH. Téneo hunc manufes-
895 tárium:
Mé sibi epistulás dedisse dícit. Ludam hominém probe.

SY. Íta ut occepi, si ánimum aduortas, dícam. CH. Dabo operám tibi.
SY. Hánc me iussit Lésbonico suó gnato dare epístulum
Et item hanc alterám suo amico Cállicli iussít dare.
CH. Míhi quoque edepol, quom híc nugatur, cóntra nugarí lubet. 900
Vbi ĭpse erat? SY. Bene rém gerebat. CH. Érgo ubi? SY. In Seleúcia.
CH. Áb ĭpson istas áccepisti? SY. E mánibus dedit mi ipse ín manus.
CH. Quá facie est homó? SY. Sesquipede quíddamst quam tu lóngior.
CH. Haéret haec res, sí quidem ego absens súm quam praesens lóngior.
Nóuistin hominém? SY. Ridicule rógitas, quocum uná cibum 905
Cápere soleo. CH. Quíd ĕst ei nomen? SY. Quód edepol hominí probo.
CH. Lúbet audire. SY. Illi édepol — illi — ílli — uae miseró mihí!
CH. Quíd ĕst negoti? SY. Déuoraui nómen inprudéns modo.
CH. Nón placet qui amícos intra déntes conclusos habet.
SY. Átque etiam modo uórsabatur míhi ĭn labris primóribus. 910
CH. Témperi huic hodie ánteueni. SY. Téneor manifestó miser.
CH. Iám recommentátu's nomen? SY. Déum hĕrcle me atque hominúm pudet.
CH. Víde modo ut hominem nóueris. SY. Tamquám me. Fieri istúc solet:
Quód ĭn manu teneás atque oculis uídeas, id desíderes.
Lítteris recómminiscar: C ést principium nómini. 915

CH. Cállias? SY. Non ést. CH. Callippus? SY. Nón est. CH. Callidémides?
SY. Nón est. CH. Callinícus? SY. Non est. CH. Cállimarchus? SY. Níl agis:
Néque adeo edepol flócci facio, quándo egomet meminí mihi.
CH. Át enĭm multi Lésbonici súnt hic: nisi nomén patris
Díces, non monstráre istos possum hómines quos tu quaéri-
920 tas.
Quód ad exemplum est? cóniectura sí reperire póssumus.
SY. Ád hoc exemplum est. Án Chares? An Chármides? CH. Num Chármides?
SY. Ém, ĭstic erĭt. Qui istúm di perdant! CH. Díxi ego iam dudúm tibi:
Té potius bene dícere aequomst hómini amico quám male.
SY. Sátin inter labra átque dentes látuit uir minumí
925 preti?
CH. Né male loquere absénti amico. SY. Quíd ĕrgo ille ignauíssumus
Míhi latitabat? CH. Si áppellasses, réspondisset nómini.
Séd ĭpse ubist? SY. Pol ĭllúm reliqui ad Rhádamantem in Cercópio.
CH. Quís homo est me insipiéntior qui ipse égomet ubi sim quaéritem?
Séd nil discondúcit huic rei. Quíd ais? Quid hŏc quod té
930 rogo?
Quós locos adiísti? SY. Nimium mírimodis mirábiles.
CH. Lúbet audire, nísi molestumst. SY. Quin discupio dícere.
Ómnium primum in Póntum aduecti ad Árabiam terrám sumus.
CH. Ého, an etiam Arabiást in Ponto? SY. Est: nón illa ubi tus gígnitur,
935 Séd ubi apsinthiúm fit ac cuníla gallinácea.

CH. Nímium graphicum hunc núgatorem! Séd ego sum insipiéntior,
Qui égomet unde rédeam hunc rogitem, quae égo sciam atque hic nésciat;
Nísi quia lubet éxperiri quo éuasurust dénique.
Séd quid ais? Quo inde ísti porro? SY. Si ánimum aduortes éloquar:
Ád caput amnis, quód de caelo exóritur sub solió Iouis. 940
CH. Súb solio Iouís? SY. Ita dico. CH. E caélo? SY. Átque medió quidem.
CH. Ého, an etiam in caelum éscendisti? SY. Immo hóriola aduectí sumus
Vsque aqua aduorsá per amnem. CH. Eho, an tu étiam uidistí Iouem?
SY. Álii di isse ad uíllam aiebant séruis depromptúm cibum.
Deínde porro — CH. Deínde porro nólo quicquam praédices. 945
SY. *Séd* — CH. *Abeo* hercle, si és molestus. Nám pudicum néminem,
Páx, *referre* opórtet, qui abs terra ád caelum peruénerit.
SY. *Fácia*m ita ut te uélle uideo. Séd monstra hosce hominés mihi
Quós ego quaero, quíbus me oportet hás deferre epístulas.
CH. Quíd ais? Tu nunc sí forte eumpse Chármidem conspéxeris 950
Íllum quem tibi ístás dedisse cómmemoras epístulas,
Nórisne hominem? SY. Né tu me edepol árbitrare béluam,
Quí quidĕm non nouísse possim quícum aetatem exégerim.
Án ĭlle tam esset stúltus qui mihi mílle nummum créderet
Phílĭppum, quod me aurúm deferre iússit ad gnatúm suom 955

Átque ad amicum Cálliclem, quoi rem aíbat mandasse híc suam?
Míhi concrederét, nisi med ille ét ego illum nossém probe?
CH. Énim uero ego nunc sýcophantae huic sýcophantarí uolo,
Si húnc possum illo mílle nummum Phílĭppum circumdúcere,
960 Quód sibi me dedísse dixit, quem égo qui sit homo néscio
Néque oculis ante húnc diem umquam uídi. Eine aurum créderem
Quoí, si capitis rés sit, nummum númquam credam plúmbeum.
Ádgrediundust híc homo mi astu. Heus, Páx, te tribus uerbís uolo.
SY. Vél trecentis. CH. Háběn tu id aurum, quód ăccepisti a Chármide?
SY. Átque etiam Philĭppúm, numeratum illíus in mensá manu,
965 Mílle nummum. CH. Némpe ab ipso id áccepisti Chármide?
SY. Mírum quin ab auo eíus aut proauo accíperem qui sunt mórtui.
CH. Ádulescens, cedodum ístuc aurum mí. SY. Quod ego aurum dém tibi?
CH. Quód ă me te accepísse fassu's. SY. Ábs te accepisse? CH. Íta loquor.
SY. Quís tŭ homo es? CH. Qui mílle nummum tíbi dedi ego sum Chármides.
970 SY. Néque edepol tu is és neque hodie is úmquam eris — auro huíc quidem.
Ábĭ sis, nugatór: nugari núgatori póstulas.
CH. Chármides ego súm. SY. Nequiquam herclé's: nam nihil aurí fero.
Nímis argute me óbrepsisti in eápse occasiúncula:

Póstquam ego me aurum férre dixi, póst tu factu's Chármides: 975
Príus tu non erăs quam aúri feci méntionem. Níhil agis:
Proín tu te, itidem ut chármidatus és, rursum rechármida.
CH. Quís ego sum igitur, sí quidem is non sum quí sum?
SY. Quid id ad me áttinet?
Dúm ĭlle ne sis quem égo ĕsse nolo, sís mea causa quí lubet.
Príus non is eras quĭ eras: nunc is fáctu's qui tum nón eras. 980
CH. Áge si quid agis. SY. Quíd ego agam? CH. Aurum rédde. SY. Dormitás, senex.
CH. Fássu's Charmidém dedisse aurúm tibi. SY. Scriptúm quidem.
CH. Próperas an non próperas ire actútum ab his regiónibus,
Dórmitator, príus quam ego hic te iúbeo mulcarí male?
SY. Quam ób rem? CH. Quia ĭllum quem émentitus és ego sum ipsus Chármides, 985
Quém tibi epistulás dedisse aiébas. SY. Eho, quaeso án tu is es?
CH. Ĭs enim uero sum. SY. Aín tu tandem? Is ípsusne es? CH. Aio. SY. Ĭpsus es?
CH. Ĭpsus, inquam, Chármides sum. SY. Ergo ípsusne es? CH. Ipsíssumus.
Ábin hinc ab oculís? SY. Enĭm uero sério: quoniam áduenis, —
Vápulabis méo ărbitratu | ét nouorum aedílium. 990
CH. Át etiam maledícis? SY. Immo, sáluos quandoquidem áduenis —
Dí te perdant, sí te flocci fácio an periissés prius.
Égo ob hanc operam argéntum accepi: té macto infortúnio.
Céterum qui sís, qui non sis, flóccum non intérduim.
Íbo ad ĭllum, renúntiabo quí mihi tris nummós dedit, 995

Vt sciat se pérdidisse. Ego ábeo. Male uiue ét uale!
Quí di te omnes áduenientem péregre perdant, Chármides!
[*Exit the impostor, to the right.*]

SCENE 3

CHARMIDES

Postquam ílle hinc abiit, póst loquendi líbere
Vidétur tempus uénisse atque occásio.
1000 Iam dúdum meum ille péctus pungit áculeus,
Quid íllí negoti fúerit ante aedís meas.
Nam epístula illa míhi concenturiát metum
In córde et illud mílle nummum, quám rem agat.
Numquam édepol temere tínnit tintinnábulum:
1005 Nisi qui íllud tractat aút mouet, mutúmst, tacet.
Sed quís hic est qui huc in pláteam cursuram íncipit?
Lubet óbseruare quíd agat: huc concéssero.
[*Withdraws to one side.*]

SCENE 4

STASIMVS. CHARMIDES

[*Enter Stasimus from the right, on his way to his master's house.*]

ST. Stásime, fac te própere celerem, récipe te ad dominúm domum,
Né subito metus éxoriatur scápulis stultitiá tua.
Ádde gradum, adproperá; iam dudum fáctumst quom abiistí domo.
1010 Cáue sis tibi ne búbuli in te cóttabi crebrí crepent,
Si áberis ab eri quaéstione; né destiteris cúrrere.
Écce hominem te, Stásime, nihili! Sátin in thermipólio
Cóndalium es oblítus, postquam thérmopotasti gútturem?

Récipe te et recúrre petere *ré* recenti. CH. Huic, quísquis est, 1015
Gúrguliost exércitor; is hunc hóminem cursurám docet.
ST. Quíd, homo nihili, nón pudet te? tríbusne te potériis
Mémoriam esse oblítum? An uero, quía cum frugi | hóminibus
Íbi bibisti, qui áb alieno fácile cohiberént manus?
Trúchus fuit, Cerconícus, Crinnus, Cércobulus, Cóllabus, 1020
Óculicrepidae crúricrepidae, férriteri mastígiae:
Ínter eosne hominés condalium té redipisci póstulas?
Quórum eorum unus súrrupuit currénti cursorí solum.
CH. Íta me dĭ ament, gráphicum furem! ST. Quíd ego quod periít petam?
Nísi etiam labórem ad damnum ápponam epithecam ínsuper. 1025
Quín tu quod periít periisse dúcis? Cape uorsóriam;
Récipe te ad erum. CH. Nón fugitiuost híc homo, commeminít domi.
ST. Vtinam ueteres hómin*um mores*, uéteres parsimóniae
Pótius *in* maióre honore hic éssent quam morés mali.
CH. Di ímmortales, básilica hicquidem fácinora inceptát loqui! 1030
Vétera quaerit, uétera amare hunc móre maiorúm scias.
ST. Nám nunc mores níhili faciunt quód licet, nisi quód lubet.
Ámbitio iam móre sanctast, líberast a légibus;
Scúta iacere fúgereque hostis móre habent licéntiam:
Pétere honorem pró flagitio móre fit. CH. Morem ínprobum! 1035
ST. Strénuos*os* praéterire móre fit. CH. Nequám quidem!
ST. Móres leges pérduxerunt iám in potestatém suam,
Mágisque is sunt obnóxiosae quám parentes líberis.
Eaé miserae etiam ad párietem sunt fíxae clauis férreis,
Vbi malos morés adfigi nímio fuerat aéquius. 1040

CH. Lúbet adire atque áppellare hunc; uérum ausculto pérlubens
Ét metuo, si cómpellabo, ne áliam rem occipiát loqui.
ST. Néque ĭstis quicquam lége sanctumst: léges mori séruiunt,
Móres autem rápere properant quá sacrum qua públicum.
CH. Hércle istis malám rem magnam móribus dignúmst dari.
ST. Nónne hoc publice ánimum aduorti! Nam íd genus hominum ómnibus
Vniuorsis ést aduorsum atque ómni populo mále facit.
Mále fidem seruándo illis quoque ábrogant etiám fidem
Quí nil meriti; quíppe eorum ex ingénio ingenium horúm probant.
Hóc qui in mentem uénerit mihi? Re ípsa modo commónitus sum.
Sí quoi mutuóm quid dederis, fít pro proprio pérditum:
Quóm repetas, inimícum amicum béneficio inueniás tuo.
Sí mage ĕxigere occupias, duarum rérum exoritur óptio:
Vél ĭllud quod credíderis perdas uél ĭllum amicum amíseris.
CH. Méus est hicquidem Stásimus seruos. ST. Nam égo talentum mútuom
Quoí dederam, talénto inimicum mi émi, amicum uéndidi.
Séd ego sum insipiéntior, qui rébus curem públicis
Pótius quam, id quod próxumumst, meo térgo tutelám geram.
Éo domum. CH. Heus tu, asta ílico! Audi. ST. Heús tu! Non sto. CH. Té uolo.
ST. Quíd si ego me te uélle nolo? CH. Aha nímium, Stasime, saéuiter!
ST. Émere meliust quoi ímperes. CH. Pol ego émi atque argentúm dedi;
Séd si non dicto aúdiens est, quíd ago? ST. Da magnúm malum.

CH. Béne mones, ita fácere certumst. ST. Nísi quidem es obnóxius.
CH. Sí bonus es, obnóxius sum; sín secus es, faciam út iubes.
ST. Quíd id ad me attinét, bonisne séruis tu utare án malis? 1065
CH. Quía boni malíque in ea re párs tibist. ST. Partem álteram
Tíbi permitto; illam álteram apŭd me quód bonist appónito.
CH. Sí eris meritus, fíet. Respice húc ad me. Ego sum Chármides.
ST. Hém, quis est qui méntionem homo hóminis fecit óptumi?
CH. Ípsus homo optumús. ST. Mare, terra, caélum, di, uostrám fidem! 1070
Sátin ego oculis pláne uideo? Estne ípsus an non ést? Is est,
Cérte is est, is ést profecto. O mĭ ere exoptatíssume,
Sálue. CH. Salue, Stásime. ST. Saluom té — CH. Scio et credó tibi.
Séd omitte alia; hoc míhi responde: líberi quid agúnt mei,
Quós reliqui hic fílium atque fíliam? ST. Viuónt, ualent. 1075
CH. Némpe uterque? ST. Vtérque. CH. Di me sáluom et seruatúm uolunt.
Cétera intus ótiose pércontabor quaé uloo:
Eámus intro; séquere. ST. Quo tu tĕ agis? CH. Quonam nísi domum?
ST. Hícine nos habitáre censes? CH. Vbinam ego alibi cénseam?
ST. Iám — CH. Quid iam? ST. — non súnt nostrae aedes ístae. CH. Quid ego ex te aúdio? 1080
ST. Véndidit tuos nátus aedis — CH. Périi. ST. — praesentáriis

Árgenti minís numeratis. CH. Quót? ST. Quadraginta. CH. Óccidi!
Quís eas emit? ST. Cállicles, quoi tuám rem commendáueras;
Ís habitatum huc cómmigrauit nósque exturbauít foras.
CH. Vbi nunc filiús meus habitat? ST. Híc in hoc postículo.
CH. Mále disperii! ST. Crédidi aegre tíbi id, ubi audisses, fore.
CH. Égo miserrumís periclis súm per maria máxuma
Véctus, capitalí periclo pér praedones plúrumos
Mé seruaui, sáluos redii: núnc hic disperií miser
Própter eosdem quórum causa fúi hăc aetate exércitus:
Ádimit animam mi aégritudo. Stásime, tene me. ST. Vísne aquam
Tíbi petam? CH. Res quom ánimam agebat, túm esse offusam opórtuit.

SCENE 5

CALLICLES. CHARMIDES. STASIMVS

[*Enter Callicles from the house of Charmides.*]

CA. Quid hŏc híc clamoris aúdio ante aedís meas?
CH. O Cállicles, o Cállicles, o Cállicles,
Qualíne amico méa commendauí bona?
CA. Probo ét fideli et fído et cum magná fide.
Et sálue et saluom te áduenisse gaúdeo.
CH. Credo ómnia istaec, sí ita sunt ut praédicas.
Sed quís ĭste est tuos ornátus? CA. Ego dicám tibi:
Thensaúrum effodiebam íntus, dotem, fíliae
Tuae quaé daretur. Séd ĭntus narrabó tibi
Et hóc et alia. Séquere. CH. Stasime. ST. Hem! CH. Strénue

Curre ín Piraeum atque únum curriculúm face.
Vidébis iam illic náuem qua aduectí sumus.
Iubéto Sangariónem quae imperáuerim 1105
Curáre ut efferántur, et tu itó simul.
Solútumst portitóri iam portórium.
Nihil ést morae. I,i, ámbùla, actutúm redi.
ST. Illíc sum atque hic sum. CA. Séquere tu hac me intró. CH. Sequor.
[*Exeunt Callicles and Charmides into the latter's house.*]
ST. Hic méo ero amicus sólus firmus réstitit 1110
Neque démutauit ánimum de firmá fide,
Quamquám labores múltos ob rem *et líberos*
Abséntis mei eri eum égo cepisse cénseo.
Sed hic únus, ut ego súspicor, seruát fidem.
[*Exit Stasimus to the left.*]

ACT V

Scene 1

Lysiteles

[*Enter from the left.*]

1115 Hic homóst omnium hominum praécipuos,
Volŭptátibus gaudiisque ántepotens.
Ita cómmoda quae cupio éueniunt,
Quod ago ádsequitur, subĕst, súbsequitur:
Ita gaúdiis gaudium súppeditat.
1120 Módo me Stasimus Lésbonici séruos conuenít *domi;*
Ís mihi dixit súom erum peregre huc áduenisse Chármidem.
Núnc mi is propere cónueniundust, út quae cum eius fílio
Égi, ei rei fundús pater sit pótior. Eo *quantúm potest.*
Séd forĕs hae sonitú suo mihi moram óbiciunt incómmode.
[*Steps aside.*]

Scene 2

Charmides. Callicles. Lysiteles

[*Enter Charmides and Callicles from the former's house.*]

Ch. Néque fuit neque erít neque esse quémquam hominem in terra árbitror,
1125 Quoí fides fidélitasque amícum erga aequiperét tuam;
Nam éxaedificauísset me ex his aédibus, absque té foret.
Ca. Sí quid amicum ergá bene feci aut cónsului fidéliter,
Nón uideor meruísse laudem, cúlpa caruisse árbitror.

Nám beneficium, hominí proprium quód datur, prosúm perit: 1130
Quód datũmst utendum, íd repetundi cópiast, quandó uelis.
CH. Ést ita ut tu dícis. Sed ego hoc néqueo mirarí satis
Eúm sororem déspondisse suam ín tam fortem fámiliam.
CA. Lýsiteli quidém Philtonis fílio. LY. [*Aside.*] Enĩm me nóminat.
CH. Fámiliam optumam óccupauit. LY. [*Aside.*] Quíd ego cesso hos cónloqui? 1135
Séd maneam etiam, opínor; namque hoc cómmodum orditúr loqui.
CH. Váh! CA. Quid est? CH. Oblítus intus dúdum tibi sum dícere:
Módo mi aduenientí nugator quídam occessit óbuiam,
Nímis pergraphicus sýcophanta; is mílle nummum se aúreum
Meó datu tibi férre et gnato Lésbonico aibát meo: 1140
Quem égo nec qui esset nóram neque eum ante úsquam conspexí prius.
Séd quid rides? CA. Meo ádlegatu uénit, quasi qui aurúm mihi
Férret abs te quód darem tuae gnátae dotem, ut fílius
Túos, quando illi a mé darem, esse allátum id abs te créderet
Neú qui rem ipsam pósset intellégere, thensaurúm tuom 1145
Mé esse penes, atque eúm me lege pópuli patrium pósceret.
CH. Scíte edepol! CA. Megarónides communis hoc meus ét tuos
Béneuolens comméntust. CH. Quin conlaúdo consilium ét probo.
LY. Quíd ego ineptus, dúm sermonem uéreor interrúmpere,
Sólus sto nec quód conatus sum ágere ago? Homines cónloquar. 1150
[*Comes forward.*]

CH. Quís hic est qui huc ad nós incedit? LY. Chármidem socerúm suom
Lýsiteles salútat. CH. Di dent tíbi, Lysiteles, quaé uelis.
CA. Nón ego sum salútis dignus? LY. Ímmo salue, Cállicles.
Húnc priorem aequómst me habere: túnica propior pálliost.
1155 CA. Deós uolo consília uostra *vóbis* recte ùórtere.
CH. Fíliam meam tíbi desponsam esse aúdio. LY. Nisi tú neuis.
CH. Ímmo haud nolo. LY. Spónden ergo tuám gnatam uxorém mihi?
CH. Spóndeo, et mille aúri Philĭppum dótis. LY. Dotem níl moror.
CH. Si ílla tibi placét, placenda dós quoque est quam dát tibi.
Póstremo quod úis non duces, nísi ĭllud quod non úis
1160 feres.
CA. Iús hic orat. LY. Ímpetrabit té aduocato atque árbitro.
Ístac lege fíliam tuam spónden mihi ŭxorém dari?
CH. Spóndeo. CA. Et ego spóndeo idem hŏc. LY. Oh sáluete, adfinés mei!
CH. Átque edepol sunt rés, quas propter tíbi tamen suscénsui.
LY. Quíd ego feci? CH. Meúm corrumpi quía per-
1165 pessu's fílium.
LY. Si íd mea uolŭntáte factumst, ést quod mihi suscénseas.
Séd sine me hoc abs te ímpetrare quód uolo. CH. Quid id ést? LY. Scies:
Sí quid stulte fécit, ut ea míssa facias ómnia.
Quíd quassas capút? CH. Cruciatur cór mi et metuo.
LY. Quídnam id est?

CH. Quóm ille itast ut ésse nolo, id crúcior; metuo, sí tibi 1170
Dénegem quod me óras, ne te léuiorem erga mé putes.
Nón grauabor; fáciam ita ut uis. CA. Próbus es. Eo ut illum éuocem.
CH. Míserumst, male promérita, ut merita súnt, si ulcisci nón licet.
LY. Áperite hoc, aperíte propere et Lésbonicum, sí domist,
Éuocate: ita súbitost propere quód eum conuentúm uolo. 1175

SCENE 3

LESBONICVS. LYSITELES

CALLICLES. CHARMIDES

[*Enter Lesbonicus from his house.*]

LE. Quís homo tam tumúltuoso sónitu me exciuít foras?
CA. Béneuolens tuos átque amicus. LE. Sátine salue? Díc mihi.
LY. Récte: tuom patrém rediisse sáluom peregre gaúdeo.
LE. Quís id ait? LY. Ego. LE. Tún uidisti? LY. Et túte item uideás licet.
LE. Ó pater, patér mi, salue! CH. Sálue multum gnáte mi! 1180
LE. Sí quid tibi, patér, laboris — CH. Níhil euenit, né time:
Béne re gesta sáluos redeo. Sí tu modo frugi ésse uis,
Haéc tibi pactast Cállicli *huius* fília. LE. Ego ducám, pater,
Ét eam et si quam aliám iubebis. CH. Quámquam tibi suscénsui,

Míseria *una* uní quidem hominist ádfatim. CA. Immo |
1185 huíc parumst:
Nám si pro peccátis centum dúcat uxorés, parumst.
LE. Át iam posthac témperabo. CH. Dícis, si faciás modo.
LY. Númquid causaest quín uxorem crás domum ducam?
CH. Óptumumst.
Tú in perendinúm paratus sís ut ducas. ω Plaúdite.
[*Exeunt.*]

Occasional references are made to the following grammars :—

A. & G. = Allen and Greenough's Latin Grammar.

B. = Bennett's Latin Grammar.

G. = Gildersleeve-Lodge Latin Grammar.

H. = Harkness's Latin Grammar, Complete Edition.

H. & B. = Hale and Buck's Latin Grammar.

NOTES

ARGUMENTUM

This acrostic *argumentum* (statement of plot), like similar productions in other plays, was probably composed early in the imperial period. It is not the work of Plautus.

1. thensaurum: archaic form for *thesaurum* (from θησαυρός), *treasure*. — **abstrusum | abiens**: the hiatus is probably an affected archaism, in imitation of similar cases in the Plautine plays.

4. et = *etiam;* not a Plautine use.

5. poscitur: sc. *in matrimonium.*

6. minus quo cum inuidia, etc.: *that without odium Callicles may give her a dowry; minus quo* is used for *quo minore* (*inuidia*). For the scansion of *minŭs*, see Introduction, § 16.

7. mandat qui dicat: *he commissions one to say;* sc. *eum.*

8. ut uenit: *i.e.* the messenger.

9. ut rediit: *i.e.* Charmides. — **quoius nubunt liberi**: *his children wed.* The *liberi* are the son and daughter of Charmides. For the plot, see Introduction, § 46.

PROLOGUE

The prologues to the plays of Plautus are, for the most part, spurious, having been composed at a time when the old plays were revived for the stage. The prologue to the *Trinummus*, however, is skillfully designed and may well be genuine. It is the only one in which two speakers appear.

1. hac: *this way.* — **gnata** = *nata;* this archaic form is used even by Virgil. — **munus fungaris**: *fungor* always takes the accusative in Plautus. So too *abutor*, but *utor* and *fruor* take the ablative; *potior* takes accusative, ablative, or genitive; *vescor* does not occur in Plautus.

2. finem: *i.e.* of our journey. — **quem dicam**: indirect question.

3. em: *see!* — **nunciam**: a trisyllable. This redundant expression is used by Livy (7. 32. 14), while *iam nunc, iam iam* are Ciceronian as well.

4. ne quis erret uostrum: *i.e.* lest you suppose us to be characters in the play itself; *uostrum* = *uestrum*. — **paucis**: sc. *uerbis*. — **in uiam**: *into the right way;* corresponding to *erret, lose one's way.*

5. operam dare: *to give attention.* Note the omission of the subject accusative. The use of the infinitive present for the future is frequent in comedy, especially with *dare* and after *promittere.* A Roman audience was apparently very noisy during the recital of the prologue.

6. quae ego: semi-hiatus. Introduction, § 24. — **illaec**: *she; i.e. Inopia.* — **siet** = *sit;* the form is really an old optative, *siem* = *εἴην* (**ἐσίην*).

8. Plautus: Terence never speaks of himself thus by name, but uses the word *poeta.* — **Luxuriae**: dative.

9. tum | hanc: on *hiatus*, see Introduction, § 25.

10. introierit: Introduction, § 24.

11. uociuas = *uacuas*, which is the later form.

12. hisce: this form, as well as *hosce, hasce*, stands in Plautus mainly before a vowel or *h*, but *his, hos, has*, only before consonants.

14. quoniam: *now that* (*quom iam*), the original temporal force being partially retained. — **ei**: a monosyllable. Introduction, § 26. — **qui me aleret**: *wherewith to maintain me.* In early Latin, *qui* is a common instrumental (or perhaps locative) form of the relative, interrogative, or indefinite pronoun. Hence a variety of uses. Here, *qui* = *quo*. The imperfect tense is used in *aleret*, probably because *esse relicui* is the same as *esse relictum*, which would allow secondary sequence, but in colloquial Latin there is much freedom in the sequence of tenses. — **relicui**: partitive genitive, with *nil.* The word has four syllables in the older literature, being later *reliquus.*

15. quicum = *quacum.*

16. sed: the statement already given would lead the hearer to expect an outline of the plot.

17. i = *ei*, nom. pl. (never *ii* in Plautus).

18. Thensauro: cf. note on *Argumentum*, 1. For the case, cf. *Luxuriae*, 8.

19. Philemo: the oldest poet of the New Attic Comedy, a contemporary and rival of Menander (see Introduction, § 5, with note 1). The *Mercator* of Plautus is also based on an original by Philemon. — **barbare:** *i.e. Latine,* used from the Greek point of view.

20. hoc: with *nomen.* The introductory word attracts the pronoun.

22. tantum est: *that's all.* — **adeste cum silentio:** *give silent attention.*

ACT I, SCENE 1

Megaronides has heard some ugly reports reflecting on his friend Callicles and has come to reprove him.

23. meritam noxiam: *a fault deserving (reproof); meritus* has an active meaning.

24. immoene facinus: *a thankless task, i.e.* one which brings a man no rewards (*munera*); *immoene* = *immune,* so *moenia* = *munia, munera;* cf. *Poeni* and *Punicus, poena* and *punire.* — **in aetate:** *at times;* literally, " in the course of life."

25. conducibile: *profitable.* The word is rare outside of Plautus, who is very fond of adjectives in *-bilis.* — **nam:** implying some such connection as: I have a reason for making this remark, *for,* etc. For the scansion, see Introduction, § 24.

26. concastigabo . . . commerita: the prefix is intensive; *give sound reproof for a fault well deserving it.* Plautus is fond of compounds in *con-.*

27. inuitus, ni, etc.: *unwillingly, but honor bids me do it.* In Plautus, conditions contrary to fact often take the form of contingent or ideal ones. Note the assonance, *inuitus . . . inuitet,* and the alliteration *faciam fides;* cf. *morbus mores* in the next verse.

28. hic: *i.e.* in Rome, probably, for Plautus delights in local hits. See Introduction, § 4. — **nimium** = *nimis,* which in Plautus means *very much* rather than *too much.*

29. plerique omnes: *almost all;* stronger than *plerique.* The combination is archaic. — **intermortui:** *half-dead.*

31. inrigua: *well-watered.*

32. uile: *cheap.* The complaint perhaps points to a season of high prices at the time the *Trinummus* was composed.

33. eorum: see Introduction, § 26.

34. nimioque hic, etc.: *and some here prize the favor of the few much more highly than that wherein they may benefit the many;* a reference to the politics of Plautus's day. Take *nimio* (literally, "by much") with *pluris*, a genitive of value.

35. faciunt pars: construction according to sense. — **quod**: an inner accusative with *prosint*.

36. gratiae: *private interests.*

37. opstant: *i.e. obstant.* — **odiossae**: archaic for *odiosae* through an intermediate *odionsus*.

38. remoram: *a standstill.* — **rei**: dative; always a monosyllable in Plautus. Introduction, § 26.

ACT I, SCENE 2

Callicles tells Megaronides why he has bought from Lesbonicus the house of his father Charmides.

39. Larem corona, etc.: the Lar is to be honored with a wreath because Callicles wishes to propitiate the household god on the occasion of entering a new home.

40. uenerare: imperative.

41. bona fausta felix fortunataque: a religious and peculiarly Roman formula; cf. Cicero, *De Divinatione*, I. 45. 102: *maiores nostri omnibus rebus gerendis, quod bonum faustum felix fortunatumque esset, praefabantur.* — **euenat**: archaic for *eueniat*, and found only at the end of a verse.

42. emortuam: the prefix is intensive, *dead and buried.*

43. Ille est: iambic law. Introduction, § 14. — **senecta**: the word preserves its original use as an adjective. So *aetate iuventa* occurs in an inscription.

44. admisit in se: *committed.* The phrase is common in Cicero.

45. quoia: *quoius* (= *cuius*) *-a, -um*, is an adjective similar in formation to *meus* and *tuus*, but practically confined to familiar speech. Virgil has it in *Eclogues*, III. 1.

46. tui: governed by *vox*. For the scansion, see Introduction, § 26. — **si ita es ut** = *talis es qualem*. On *es*, see Introduction, § 21; on *sĭ*, Introduction, § 24. — **te**: sc. *esse*.

48. ut uales: *how are you?*

49. **et** = *etiam.* — **edepol** = *e-de(m)-pol,* like *e-qui(d)-dem, pol* being abridged from *Pollux.*

50. **ualen** = *ualesne.* — **rectius:** *pretty well.*

51. **plus:** *better.*

52. **hercle:** its use is limited to men.

53. **mali:** partitive genitive with *quid.* Jesting at the expense of shrewish wives is a frequent source of amusement in the New Comedy.

54. **quod mihi est idem:** *the same as for myself.*

56. **bene hercle nuntias:** *egad, that's fine news!*

57. **ut uitae tuae superstes suppetat:** *that she may go so far as to outlive you.* The expression is somewhat redundant.

58. **dum:** *if only,* with a subjunctive of *proviso.* For the scansion of *dŭmquidem,* see Introduction, § 20.

59. **uin commutemus:** *would you have us make an exchange? commutemus* is a deliberative subjunctive in parataxis with *uin* (= *uisne*).

60. **faxo haud tantillum,** etc.: *you wouldn't cheat me, I'll warrant, this little bit.* The words are accompanied with a gesture. The form *faxo* (*fac-so*) is really an aorist subjunctive with future force. The word is used parenthetically and does not control the subjunctive *dederis,* which is really the apodosis to *si commutauerimus,* understood. The genitive *uerborum* depends on *tantillum,* and *dare uerba,* properly "to give words, but not deeds," is common in the sense of "to cheat."

61. **namque enim:** *for, to be sure; enim* in asseverative sense. For the scansion *enĭm tu,* see Introduction, § 14. — **me inprudentem obrepseris:** *you would steal upon me unawares.* The accusative with *obrepere* is archaic.

62. **ne:** *truly;* always followed by a pronoun. The word is to be compared to *νή, ναί.* — **faxo:** again parenthetic; cf. 60. — **haud nescias:** *you would know well.*

63. **habeas ut nanctu's:** *i.e.* keep what you have; *nanctu's* = *nanctus es.* The jussive subjunctive is very common in Plautus and has a wider range than in later Latin.

65. **proinde ut:** *just as.* For the scansion of *proinde,* see Introduction, § 26.

66. **hoc:** archaic form of *huc.*

67. dedita opera: *with a definite purpose;* ablative absolute. — **quid**: *why?*

68. multis multum: such a jingle of words is characteristic of Plautus. No conjunction connects *multis* with *malis*, because *malis verbis* is practically one idea, like *res publica*.

69. men: *i.e. me-ne.*

71. dicturum male: sc. *esse;* the verbal form of *malis verbis*.

72. aegrotant: *weaken.* — **artes antiquae**: *good old principles;* a common force of *antiquus*.

73. mores: *i.e.* the manners, customs of the day.

74. ast = *at*. It is an old form, found in legal language, which was taken up by the Augustan poets; cf. Virgil, *Aen.* I. 46, etc.

75. morbum incuties: so we speak of "striking with a chill."

76. uidere audireque: in colloquial Latin the infinitive is used with great freedom. Here *aegroti sint* is a strong *nolint*.

77. qui: *how?* — **istaec**: Introduction, § 14.

78. ŏmnis: Introduction, § 14. — **adcurare addecet**: syllabic anaphora (*ad-*, *ad-*), giving an effect similar to that of *bonos bonas*.

80. potest: Introduction, § 14.

81. meo sum promus pectori: *I am the steward over my own heart* (*thoughts*). Callicles compares himself to the trusted *cellarius*, or family storekeeper. There is still a consciousness of the figure in the following *sita*. *Pectori* is a dative of reference.

83. nunc: *for example.* With *nam nunc*, cf. ἐπεὶ αὐτίκα. — **surrupuisse** = *surripuisse*. The most audacious crime of which a Roman could conceive was the stealing of the gold laurel wreath from the statue of Jupiter on the highest point of the Capitol. The expression was proverbial.

84. Ioui: the god was represented as driving a *quadriga* in triumph (*triumphator*); see Introduction, § 4.

85. in columine summo: *on the top of the roof; columen* = *culmen.* — **id**: note the emphasis secured by the use of *id* in three successive lines.

86. suspicarier = *suspicari*. The passive infinitive in *-ier* is used by Plautus only at the end of a line, *i.e. metri causa*.

88. istuc negoti: *this business of yours; i.e.* the errand on which you have come; cf. 67. *Iste* is the demonstrative of the second person; *negoti* is a partitive genitive.

90. quoi pectus sapiat: *who has sound common sense; quoi* is archaic for *cui.* — **haud dolo:** *frankly.*

91. suspicor: sc. *esse amicos.*

93. peruenant: cf. *euenat,* 41.

94. es: for the scansion, see Introduction, § 14. See also Introduction, § 21.

95. inscite: *foolishly.*

96. id me: double accusative. — **tute:** emphatic form of *tu.*

98. siquid dicas: a loosely attached condition, passing into an indirect question. — **primumdum:** the enclitic *-dum,* originally temporal in force, and identical with the conjunction *dum,* is here asseverative (= *quidem, certe,* etc.). The Greek equivalent of *primumdum* would be πρῶτον δή (cf. *agedum* = ἄγε δή).

99. male dictitatur tibi: *ugly things are said about you.*

100. turpilucricupidum: *mercenary wretch;* a translation of αἰσχροκερδής. On the compound, see Introduction, § 4 (at the end). Compounds of all sorts are much more freely used by Plautus than by later writers, who seem to have avoided them.

101. uolturium: the vulture was typical of rapacity and greed.

102. hostis: *strangers,* the original meaning. English "guest," beside Latin *hostis,* points to an Indo-Germanic form *ghosti.* — **comedis:** subjunctive of indirect question. The form is originally an optative, like *sim, velim,* etc. — **parui pendere:** *you care little; pendere* is in indirect discourse, governed by *dicunt* implied in *vocant.*

103. in te: *against you.*

104. mihi in manu: *in my control.*

105. quin dicant: the expression is due to the idea of preventing involved in *non est.*

107. rem auctorem: *a fact as proof.*

108. eius: this has, properly, a short penult, but was often pronounced, as here, with a diphthongal value, as if *eiius,* a spelling actually found on inscriptions. (Lindsay, *Latin Language,* p. 439.)

109. uiděque: Introduction, § 14.

112. ipsus = *ipse,* the latter being a weakened form. — **iturust:** *i.e. iturus est.* Note the present form. — **Seleuciam:** there were various cities of this name, in Babylonia, Syria, Cilicia, etc.

115. credo: parenthetic. — **crederet:** the imperfect is often used for the more unwieldy pluperfect form.

116. quid tu adulescentem: *what do you do about the youth? Adulescentem* is an accusative by prolepsis, anticipating *eum* (118).

117. tuae: Introduction, § 26. — **fide:** archaic dative form.

118. quin = *qui-ne, why not?* — **ad frugem corrigis:** *train (him) to virtue.*

119. fuerat aliquanto aequius: *it would have been much better; fuerat = fuisset.*

120. si qui: *if in any way.* — **non:** sc. *operam dare.*

121. accederes: *become a sharer in.*

122. malum eius: *his wrong-doing;* for *eius,* see note on 108.

123. non istuc meumst: *such a term belongs not to me;* for *istuc,* the word *you* use, cf. 88.

126. minas quadraginta: *i.e.* two thirds of a talent (= £ 243 15*s.* or $1182.19 gold). An Attic mina was equivalent to one hundred drachmae, and there were sixty minae in a talent.

127. dedistin: for the scansion, see Introduction, § 14. — **factum:** *yes.*

128. adulescentem: accusative of exclamation.

129. dedistine: *-ne* in the sense of *nonne,* which is rare in Plautus. — **qui:** cf. 14.

130. quid secus est: *what else is it?* The next question is synonymous, *quid interest? what difference is there?*

131. animi impoti: *without control over his feelings.*

132. qui = *quo,* as in 14, 129, etc. The antecedent is *argentum.* — **exaedificaret:** *complete the building.*

133. redderem: *i.e. reddere oportebat.* The mood expresses a past unfulfilled duty.

135. qui deterior esset: *wherewith to ruin himself.* — **faceres copiam:** *have given the means.*

136. inconciliastin: *have you not cheated? Inconciliare* is properly "buy in," hence "take in." So in *Epidicus,* 472, *conciliauisti pulchre,* "you have struck a good bargain," is the answer to the question *estne empta mihi haec?*

137. ille qui: inverse attraction for *illum qui.* For *ille,* see Introduction, § 19.

138. mandatum pulchre: ironical, *truly a pretty charge!*

139. huic: *i.e.* Callicles. — **suam melius rem gesserit:** *he would rather feather his own nest;* apodosis to a condition implied in *crede.*

141. nouo modo adeo: *so unexpectedly.*

142. fidei: as in 117.

143. ne enuntiarem: dependent on *concreditumst.* — **quoiquam** = *cuiquam.* — **facerem palam:** *make public.*

144. ut: repeating, for clearness, the *ut* of 141.

145. sumes ubi posiueris: *you will take up where you laid it down.* A proverbial expression. The secret is compared to a deposit, which is intrusted to another. In Plautus and Terence the perfect of *pono* is *posiui.*

146. circumspicedum: see note on *primumdum,* 98. — **arbiter:** *witness.*

151. conclaui: *room.*

152. Philippeum = *Philippeorum.* The *nummus Philippeus* (or *Philippus* or *aureus*) was a gold coin of Macedonia, so called from Philip, father of Alexander the Great. Its value, nominally one fifth of a mina, was about $3.60 (fifteen shillings). See note on 126. For the scansion, see Introduction, § 23.

153. id: *the matter;* governed by *crederem,* 154. It has a more general application than *eum* (*i.e. thensaurum*) would have had. — **solus solum:** an idiomatic repetition, *solum* agreeing with *me,* 154.

155. unde = *a quo.* — **permanascere:** this inceptive form, found only here, expresses the gradual spreading of the news.

156. si reuenit, reddam: colloquial freedom in the use of tenses. — **saluos:** nominative. — **suom sibi:** this use of *sibi* for *ei,* in combination with *suus,* is a colloquial feature. Sometimes *suus sibi* is practically a single word, *very own.*

157. si quid eo fuerit: *if anything happens to him;* euphemistic language. *Eo* is an ablative of means; cf. Cic. *Ep.* 14. 4. 3. *Quid Tulliola mea fiet?* B. 218. 6; G. 401. 7; H. & B. 423, b. It is called an ablative of material by A. & G. 403. c, and one of association by H. 474. 3. — **certe:** *at all events.*

158. habeo dotem unde dem: *I have the means of giving a dowry.* For the hiatus, see Introduction, § 25.

159. se: governed by *dignam.* — **condicionem:** *a match, alliance;* often thus used.

161. A good illustration of parataxis, a common feature of colloquial style.

162. occepisti: a favorite word in comedy, but not found in

Caesar or Cicero. — **perge porro proloqui**: characteristic alliteration.

163. quid: *why?* as in 10. — **qui** = *quo modo.* — **illius**: Charmides.

165. ille ignauos: *that good-for-naught.* — **pessum dedit**: *overturned; pessum* is properly an old accusative, used as a limit of motion. With it we may compare *uenum dare* and *nuptum dare*, which last shows the substantive character of the supine.

166. quidum: *how pray?* cf. note on *primumdum*, 98. — **unos sex dies**: *only a week.* The Romans used various numbers indefinitely. The ordinary Latin expressions for "a week" are *sex dies* and *decem dies*, the former being a short week, the latter a long one.

167. insciente: *insciens*, not *inscius*, is the form in comedy, yet Plautus often has *nescius*.

168. aedis uenalis, etc.: *by means of a placard he advertises this house for sale.* For *hasce*, see note on 12.

169. adesuriuit: the *ad* is intensive.

170. dum: *till.* — **canes**: archaic for *canis*.

171. gregem uniuorsum, etc.: *he wanted to sweep the whole flock off at one stroke.*

172. haec canes: *the present dog; i.e.* the speaker himself, So *hic homo* = *ego*, 1115, and *hic* alone in *tu si hic sis*, Terence. *Andria*, 310; cf. ὅδε ὁ ἀνήρ in Greek.

173. ego: Introduction, § 18 (*d*).

174. face sciam: *let me know;* parataxis. *Face* and *fac* are both Plautine.

176. aduorsum quam: literally, *otherwise than;* modeled on the analogy of *contra quam, praeterquam*, etc.

177. paterer: see note on *redderem*, 133. — **hisce**: see note on 12.

178. qui emisset: a conditional protasis. — **eius**: see on 108. — **essetne**: *-ne* in the sense of *nonne.* In colloquial Latin there is considerable freedom as to the position of the interrogative particles.

179. potius: *by preference.*

181. adeo: *even*, with intensive force.

182. illi: *i.e.* for Charmides. — **rusum**: another form of *rursum, rursus.* — **a me**: *out of my own means.*

183. si . . . seu: always thus in comedy, never *siue . . . siue.*

185. On the hiatus, see Introduction, § 25 (3). — **tibi**: ethical dative.

186. hasce: with *res.*

187. Παῦσαι: *stop!* or (to use a French equivalent) *halte-là!* For the use of Greek, see Introduction, § 4 (near the end).

188. occlusti = *occlusisti.*

190. communices: *share.* — **hanc meam prouinciam**: *this duty of mine.*

192. numquid uis: sc. *aliud, anything more?* A formula very commonly used on taking leave of another; cf. Horace, *Sat.* 1. 9. 6. — **cures tuam fidem**: *i.e.* keep the secret. — **fit sedulo**: *in all sincerity.* The adverb *sedulo* comes from *se* (an old preposition = *sine*) and *dolo.*

193. sed quid ais: *but tell me;* literally, *but what say you* (*i.e.* as to this matter)? — **habet** = *habitat.*

194. posticulum: *small rear building.* — **recepit**: *reserved.*

196. nempe: *of course.*

197. iuxta cum: literally, *equally with;* i.e. *as much as.*

200. argutum: *given to gossip.*

201. confidentiloquius: *more impudent in speech; confidens* generally has a bad meaning.

202. urbani adsidui ciues: *everlasting city folk: adsidui* implies that one can never get rid of them. — **scurras**: *the smart set,* who devote much time to gossip. In Cicero and Horace the *scurra* has become a parasite, who pays for his dinner by his witticisms.

203. atque: *and yet;* adversative, like *atqui.* — **me adeo**: *myself even;* cf. 181. — **cum illis una ibidem traho**: *put in the same class with them.* — **ibĭdem**: the normal scansion in Plautus, but *ibīdem* in Virgil.

204. acceptor fui: *have given ear to;* so *accipere,* "to hear," as in *accipe nunc Danaum insidias,* Virgil, *Aen.* 2. 65.

206. habēt: see Introduction, § 18 (*a*).

207. rex reginae: the reference is probably to the Athenian king archon and his wife. The former superintended the mysteries, and the latter had to offer certain sacrifices at the Anthesteria. — **dixerit**: potential subjunctive. Observe, however, that the indicative is used in the next verse.

208. quod Iuno, etc.: another proverbial illustration; cf. *Theocritus*, 15. 64: πάντα γυναῖκες ἴσαντι καὶ ἐς Ζεὺς ἤγαγε' Ἥραν.

210. laudent, culpent: note the asyndeton, a frequent feature of early Latin. — **quem uelint**: *any one*, like *quemuis*, governed by both the preceding verbs.

211. non flocci faciunt: *they care not a straw.*

214. bonis suis: *property that was his own; suis* is emphatic.

215. de: *fresh from;* expressive of hasty action, like *prosilui, hastened.* — **eorum**: dissyllable. Introduction, § 26. — **insciens**: see note on 167.

216. castigatum: supine.

217. usque ab stirpe: *from the very root;* cf. the more common *usque ad.* — **auctoritas**: *source.*

218. quidquid = *quidque.* The first syllable of *quidquid* is irregularly shortened as in *tūquidem, sīquidem*, etc.; see Introduction, § 20. — **nisi id appareat, famigeratori res sit**, etc.: *if, should this not appear, the gossip were to find it a matter of loss and punishment.* The protasis, *res sit*, associated by asyndeton with *quod si exquiratur*, has a subordinate protasis, *nisi id appareat.*

220. hoc ita si fiat: this protasis sums up the previous protases, and we have a single apodosis, *publico fiat bono.* — **publico bono**: ablative of manner (A. & G. 412; B. 220; G. 399; H. 473. 3) or attendant circumstances (H. & B. 422. II).

221. pauci sint faxim, etc.: *I'd warrant that they should be few. Faxim* is an old optative mood, corresponding to *faxo* (see note on 60). — **qui sciant**: *i.e. qui se scire dicant.*

222. occlusiorem: *more tied up;* cf. *occlusti*, 188. The comparison of participles is much more general in popular than in classical Latin. — **stultiloquentiam**: see note on 100.

ACT II, SCENE 1

In a lyrical monologue, Lysiteles debates the question whether a young man should first "have his fling" or should at once settle down to a sober life. For the meters used, see Introduction, § 44, with the special note on the *canticum*, Introduction, § 45.

223. simitu: an old form, equivalent to *simul.*

224. indipiscor: this is *apiscor*, compounded with *indu*, an old

preposition (= *in*), seen in *induperator* (= *imperator*), *indigena*, *indoles*, *indigeo*, etc.

225. **coquo**: *vex*, *fret;* cf. our metaphor in the expression "boiling with rage."

226. **magister exercitor**: *taskmaster*, perhaps a translation of παιδοτρίβης, the overseer of a gymnasium. For the expression, cf. *seruos homo*, Terence, *Phorm.* 292; *mulier meretrix*, Terence, *Andria*, 755. The final syllable of *exercitor* preserves its original quantity.

227. **non liquet**: *is not clear.*

228. **artem**: *principle* or *mode of life*, *rationem vitae*, explained in 230. — **expetessam**: a Plautine word.

229. **aetati agundae**: *for the conduct of life.*

230. **med**: the old accusative form, for *mē*, no longer in use by the time of Terence. See Lindsay, *Latin Language*, p. 421. — **rei**: *business.* It is a monosyllable by synizesis, and suffers elision. — **obsequi**: pursue.

233. **mihī**: the last syllable preserves its original quantity. — **hau**: *i.e. haud*, the form without *d* being used in Plautus only before consonants. In its origin the word is probably akin to the Greek οὐ. — **nisi**: we may render as if it were *sed*, but *nisi* points to an ellipsis like *neque liquebit nisi*, etc.

234. **ut . . . exputem**: explanatory of *hoc* (233). — **reus**: *defendant*, because he must be sentenced to one or the other mode of life. It may possibly, however, have the meaning here of *advocate*, because the Greek defendant did his own pleading.

236. **expediant**: *run their course.* On the scansion, see Introduction, § 41.

238. **postulat**: *expects.* — **plagas**: *toils.* Love is represented as a hunter. — **conicere, cupit, consectatur, consulit**: note the alliteration and anaphora.

239. **ab re**: *against their interests;* the opposite of *in rem* and *ex re.*

240. **cuppes**: *sweet-tooth* (from *cupio*).

240 *a*. **latebricolarum**: *frequenters of evil haunts;* used proleptically with *corruptor.*

241. **blandus**: with *indagator.* — **inops**: causal = *cum inops sit.* — **celatum indagator**: *betrayer of secrets; i.e.* the secrets of lovers

are sooner or later betrayed. *Celatum* is genitive plural (= *celatorum*).

241 *a*. **qui amat**: *the man in love.* — **quod amat**: supply as antecedent *eius*, which is governed by *saviis; quod amat* is a vague expression for *amica*.

242. **sauiis**: dissyllable. Introduction, note 2 on page xxi. **sagittatis**: *arrowlike*. On the scansion, see Introduction, § 23.

244. The *amica* is represented as speaking. — **si audes** = *sodes, please*. The verb *audeo* (= *auideo* from *auidus*) properly means *to desire, have a mind to*.

245. **cuculus**: properly cuckoo. We should substitute *goose* or *donkey*. — **ocelle**: *apple of my eye;* a diminutive of *oculus*.

247. **pendentem ferit**: the lover has become her very slave. Real slaves were punished by being hung up by the wrists and flogged.

249. **ecbibit** = *bibendo consumit.* — **comest** = *comedit*, i.e. *edendo consumit.* — **sumpti**: genitive. In Plautus and Terence nouns of the fourth declension commonly have *-i* and *-ius* for the genitive ending, perhaps never *-us*. The form *senati* is found in Cicero, Sallust, and Livy.

250. **ducitur familia tota**: *i.e.* she visits her lover, bringing with her a large train of attendants. The final *ă* of *familia* (as well as the parallelism of 248) prevents us from taking this line as wholly cretic.

251. **uestipica**: an old form, for *uestispica* (*uestis* + *specio*), *wardrobe overseer.* — **unctor**: *i.e.* the slave who anointed persons in the bath. — **flabelliferae**: *fan bearers*.

252. **cistellatrices**: *keepers of the jewel boxes.* — **nuntii, renuntii**: *messengers to and fro;* a comic doubling of terms.

253. **panis et peni**: *bread and board*. The double expression is chosen because of the alliteration; cf. our " kith and kin," " time and tide," etc.

254. **comis**: *liberal*.

256. **ubi qui eget** = *si quis eget; qui* is indefinite.

257. **apage te**: *away with you!*

258. **illud**: explained by *esse et bibere.* — **esse** = *edere*.

259. **amŏr**: original quantity. — **satis quod aegre sit**: *so as to plague one enough*. Colloquial Latin admits an adverb with *esse* freely.

260. fugit: the subject is the lover, *qui amat.*

261. fugat ipsus se, etc.: means simply that the lover becomes disgusted with himself.

263. ignorandust: the subject is still the lover.

264. abhibendust: *he must be kept off.* — **abstandust:** the verb is treated as transitive.

266. quasi = *quam si.* Not thus used in later Latin. — **saxo saliat:** alliteration in a proverbial expression. A Roman would probably think of the Tarpeian rock, but if the expression occurred in Philemon's play, it probably referred to the leap of lovers from the Leucadian rock. (See Wharton's *Sappho*, pp. 15 ff.)

267. tuas res tibi habeto: an amusing use of the formula of divorce.

268. fuas = *sis.*

269. miseros maleque habeas: *plague and torment.* A combination of adjective and adverb characteristic of Plautine style.

270. quos tibi obnoxios fecisti: (I mean) *those whom you have made your slaves.* The clause is explanatory.

271. certúmst: *I am determined; i.e. certum est (mihi). Certus* and *cretus* (cf. *decretus*) are really the same word, a participle of *cerno, decide.* — **ad frugem:** cf. 118.

272. labos = *labor.* The form in *-or* is due to the oblique cases, *s* having become *r* between vowels (*laboris* = an older *labosis*).

274. pretiumst: *i.e. pretium est; pretium = reward.*

275. magis . . . potius: colloquial fullness of expression, *magis* with *lubet* and *potius quam = rather than.*

275 *a*. uanidicis: another Plautine compound; cf. note on 100.

ACT II, SCENE 2

Lysiteles induces his father to ask on his behalf for the hand of Lesbonicus's sister, though she has no dower.

276. se penetrauit: *betaken himself.* The verb *penetrare* is regularly transitive or reflexive in Plautus, occurring as an intransitive only once (*Bacchides*, 66).

277. impera: on the scansion, see Introduction, § 38.

278. neque tibi ero in mora: *I will not oppose you;* literally, "be in (the way of) hindrance to you." Cf. *remoram faciunt*, 38.

280. par: *what agrees with;* neuter of the adjective.

283. necullum: rather stronger than *nullum, none whatever.* Note the accumulation of negatives. In old Latin *nec* was used without connective force; cf. *necopinans, neglego, negotium, res nec mancipi.* — **sermonem exsequi**: *to hold converse.*

284. hoc saeculum: this prolepsis is common in Greek and characteristic of popular speech; cf. " I know thee who thou art." — **moribus quibus**: *of what character.*

286. turbant, miscent: see note on 210, and cf. the rest of this verse and the next. — **mores**: accusative.

287. hiulca: *grasping, greedy.*

288. doleo haec: for the hiatus, see Introduction, § 25

289. canto tibi ut caueas: *I preach to you to avoid.*

290. tantum fas habent, etc.: *only so much do they deem it right to keep their hands from.* The use of a relative clause after *fas* is similar to that after *dignus;* A. & G. 535, f; B. 282. 3; G. & L. 631. 1; H. 591. 7; H. & B. 513. 3. Note the numerous illustrations of the *iambic law* in this anapaestic verse.

291. cetera rape, etc.: the imperatives vividly set forth the doctrines which the *malus* (or the *hiulca gens*) is supposed to preach.

293. quia: more common in Plautus than *quod* after verbs of emotion. — **ad . . . duraui**: *lived to see.*

294. quin: *why not?* — **me penetraui**: cf. note on 276. — **plures**: *the majority;* euphemism for " the dead," like οἱ πλείονες in Greek.

295. lutitant: *sully,* a frequentative from *lutare* (*lutum,* " mud "). — **conlaudant**: see note on 26.

296. gratiam facio ne: *I excuse you from;* a litotes for " I beg you not to." — **inbuas ingenium**: *stain your character* (*therewith*); sc. *eis.*

297. moribus antiquis: *cf. artes antiquae,* 72. **uiuito**: a cretic word (—⏑—) which is perhaps pronounced as a dissyllable. Introduction, p. xxi (note[2]).

299. nil moror: *I care not for;* cf. *nec dona moror,* Virgil, *Aen.* V. 400. — **faeceos**: *filthy;* from *faex,* " dregs." It is explained by *turbidos.* — **boni**: *i.e. gentlemen,* the so-called good. This use of *boni* resembles that of καλοὶ κἀγαθοί in Greek, which often has a purely political sense.

300. tibi: ethical dative. — **bona**: *good rules.*

302. seruiui seruitutem: *I have been a very slave to.* This use of the cognate accusative is very common in Plautus. — **imperiis, praeceptis:** asyndeton, as in 210.

303. pro ingenio: *as regards my nature.* — **pro imperio tuo:** *i.e.* the Roman *patria potestas.*

304. animum: *inclination.*

305. qui homo: the antecedent to *qui* is *hominem,* 308, so that *qui homo* = *si quis.* For the scansion of *quĭ,* see Introduction, § 24.

306. utrum . . . ne . . . an: *utrum* (properly substantival, "which of two") is here defined by *-ne . . . an.* This shows the origin of the common *utrum . . . an.* — **mauelit** = *malit.*

308. pepulit: *has beaten;* continuing the figure seen in *depugnat,* 305. — **actumst:** sc. *de eo, it's all over with him.*

309. uictor uictorum: cf. such phraseology as "King of kings and Lord of lords." — **cluet:** *is called;* an archaic word (cf. κλύω).

311. nimio satiust: *far better is it; nimio* as in 34. — **ut opust:** *as it is right to be.*

313. istaec: *these maxims of yours;* cf. *istuc,* 88. — **aetati integumentum:** *a shield for my youth;* cf. note on *pepulit,* 308.

314. damni conciliabulum: literally, "a gathering place of loss," *i.e. a gathering of the dissolute.*

315. obambulatum: *to roam at large, i.e.* as an idle reveler.

316. neu tibi aegritudinem parerem: *and not to cause you distress.* — **parsi sedulo** = *id egi* or *operam dedi; parsi* = *peperci.*

317. sarta tecta = *sarta et tecta* (see note on 210), *in good repair;* a proverbial expression.

318. quid exprobras: *why cast that up?* Said ironically, the father implying that his son is boasting.

319. tua istuc refert: *your conduct concerns you.* For *istuc,* cf. 88, 313. For *tua,* see A. & G. 355. a; B. 211. 1. a; G. 381; H. 449; H. & B. 345.

320. quem paenitet quam probus sit: *who regrets how (slightly) honest he is.* — **frugi bonae:** *virtuous; frugi* (dative of a noun, as is seen from *bonae*) came to be looked upon as an indeclinable adjective.

322. indoles industriae: *the disposition for (beginning of) an honest life.*

323. pertegito: *roof over.* — **perpluant**: *let the rain through.*

324. ob eam rem: antecedent of *quia*. The son now shows that he was not boasting, as Philto had hinted in 318. — **autumavi**: *have spoken; autumo* is a lengthened form of *aio*, used only in archaic style.

326. huic: *of this neighborhood.* The word is accompanied by a gesture, as the speaker points to the house of Lesbonicus. — **aequali**: *mate.*

327. minus: often in the sense of *non.* — **cogitate** = *prudenter*, but preferred, because of the alliteration.

328. illi: repeats *adulescenti* for clearness. — **neuis** = *non uis.* — **nempe de tuo**: *from your own purse, I suppose?* Said ironically. For the scansion of *nempe*, see Introduction, § 19.

330. quid is: *what about him?* sc. *agit.* — **qui**: *how?*

331. publicis negotiis: Philto asks whether the young man was a *publicanus*, one of those who farmed the public taxes and who sometimes lost money thereby. — **adfinis**: *associated with.* — **maritumis negotiis**: *ventures at sea*, such as Plautus himself is supposed to have been connected with. See Introduction, § 1.

332. mercatura: an ablative. Supply *rem perdidit.* — **uenalis habuit**: *did he deal in slaves?*

333. comitatem: *generosity.*

334. animi causa: *in self-indulgence.*

335. edepol hominem, etc.: *on my word a striking and friendly recommendation for a man! Hominem* is accusative in an exclamation.

336. qui quidem: *who to be sure.* The *quidem* is restrictive, the person referred to being of this kind and no other. — **nusquam per uirtutem**: *in no honest way.* — **atque**: *and yet.*

337. nil moror: cf. 299.

338. sine omni malitia: *free from any viciousness; sine omni* is colloquial for *sine ulla.*

339. edit: subjunctive; cf. *comedis*, 102.

340. prodit: *prolongs.*

341. eo quin: *for this reason, because . . . not; quin* = *qui* + *-ne.*

342. hoc uerbum: *this saying;* viz. that of 339. — **illi quoidam**: *for that somebody*, referred to in 326. It may almost be rendered "what's his name." The dative is one of reference.

343. ut ita te aliorum, etc.: *so to pity others, that others may not pity you;* both *miserescat* and *misereat* are used impersonally. In classical Latin, only the latter is so used. Note the final *ne* after *ita* used because "the *design* or *wish* intrudes." G. 552, Rem. 3; *ita* is restrictive. — **tis**: old form for *tui*.

344. deiuuare: *fail to help;* a word coined by Plautus to resemble *deserere*.

345. pol pudere, etc.: *on my oath, 'tis better to be shamed than blamed, by every letter of the word.* Note the verbal contrast; *pigere* refers to self-blame over the loss of one's money. — **totidem litteris** = *omnino*, and is used as an ablative of measure.

346. deum uirtute et maiorum et tua: *thanks to the gods and to our forefathers and to you.*

347. bene parta: *honestly acquired.*

348. ne pigeat fecisse, etc.: *blame not yourself for having done it; rather feel shame(d), if you have not done it.* The *ut* seems to be a merely formal contrast to *-ne*, the subjunctive being hortatory; it may, however, imply: "blame yourself so little that rather, etc."

350. immuni: *stingy; munus* means "gift" or "task" (duty). See 356 below. — **scin** = *scisne*. — **cantari**: this shows that the words following form a popular ditty. — **solet**: note the indicative. In colloquial Latin, indirect questions are often treated as direct. The principle involved is that of *parataxis;* see note on 161.

351. quod habes: *i.e.* riches. — **quod non habes**: *i.e.* poverty. — **malum**: *you wretch!* It is better to recognize here an idiomatic use of *malum* than to take the word as explanatory of *illuc*.

352. quandoquidem: see Introduction, § 20. For the *ŏ*, see Virgil, *Ecl.* III. 55. — **pote**: sc. *es*. The word, with ellipsis of a form of *esse*, represents most frequently *potest*, but may also stand for *potes* (as here), or even *posse*.

354. is est immunis, etc.: *he pays no dues, who has nothing wherewith to discharge his duty.* The father thus takes *immunis* in a different sense from the son (cf. 350). — **munus fungatur**: see note on 1.

355. et . . . et (356): *both . . . and.* — **qui**: ablative.

356. comitati simus: *may be liberal;* for *comitati*, cf. 333. The dative is one of tendency or purpose.

358. quoius: for the genitive, cf. 338.

359. Lesbonico: in view of the preceding *quoius*, we should expect the genitive, but the dative is also normal and the change is probably due to the freedom of conversational style. It is not necessary to change the *quoius* of the Mss. to a dative. — **huic**: see 326. — **Charmidāī**: old form of the genitive. Even Virgil uses *aulai, aurai*, etc.

360. quin = *quine*, i.e. *eine qui, Is it for him who*, etc. — **quod fuit, quod non fuit**: a proverbial expression, meaning "anything and everything."

361. neuolt: cf. *nevis*, 328.

362. mentire: *you are mistaken.*

363. ipsus fingit fortunam sibi: *molds his own fortune; fingere* is properly used of molding in clay, whence *figulus*, "a potter."

364. eo: monosyllable. See Introduction, § 26. — **fictor**: the figure in the previous verse is continued.

365. opera ficturae: *practice in molding.*

367. apiscitur: here used as a passive, but elsewhere in Plautus a deponent, like its compound, *indipiscor*, in 224.

368. The sense is clear, but the use of *sapiens* instead of *sapientia* seems harsh.

369. nil quicquam: a frequent pleonasm in colloquial language.

371. eo: *in that way.*

372. licet: *very well;* a formula of assent.

373. illum: an instance of *prolepsis*, which is common in colloquial Latin; cf. 88. — **adprime**: ante- and post-classical.

375. uxorem | ita: for the hiatus, see Introduction, § 25 (2).

376. tua re salua: literally, "your property being unimpaired," *i.e. at no cost to you. tua* is a monosyllable by synizesis. — **hoc pacto**: *in this way.* — **ab illo summam inibis gratiam**: *you will put him under the greatest obligation.*

377. auxiliarier: cf. *suspicarier*, 86.

378. egone . . . ut patiar: *am I to suffer*, etc.? An exclamatory repudiating question. We need not supply an ellipsis before *ut*, which is an exclamatory particle (cf. *utinam*). It is, however, in such an independent use of an *ut* clause that the dependent *ut* clauses originated.

379. lepidam famam: *fair name.*

380. possum: *I might.* — **docta dicta:** *wise saws.* — **quamuis facunde:** *as freely as you wish.*

381. historiam ueterem atque antiquam: *old stories of days gone by.* The distinction usually observed between *uetus* and *antiquus* does not apply here. The synonyms are used for emphasis. — **haec mea senectus sustinet:** *this old man's head holds.*

383. istac: *as you wish;* cf. note on 88.

384. posce: *sue for her; i.e.* in marriage. — **duce:** old form of the imperative. — **seruassint:** an optative form; cf. *faxim*, 221.

386. tute: emphatic form. Show the emphasis in translation. For the scansion of *tute concilies*, see Introduction, § 19. — **eccere:** *just see that!* It is probably derived from *ecce rem.*

387. nimio citius: *much more quickly.*

389. Ecce autem, etc.: *well, well! in my kindness I've got into this pickle!* literally, "I've found this, — trouble!" *Negotium,* "trouble," like πράγματα in Greek.

390. lepidus uiuis: *you're a jewel; uiuis*, an animated *es.* — **haec** = *hae;* cf. *illaec*, 3. — **habet** = *habitat.*

391. opperiam: this active form, found nowhere else, is here given by the Ambrosian palimpsest, the best Ms. of Plautus. See p. 113.

ACT II, SCENE 3

Philto reflects that under the circumstances he has done the best thing possible.

395. qui nihil aliud nisi, etc.: *who takes only such measures as,* etc.

396. aduorsum: *in regard to.* — **nugas agit:** *acts foolishly.*

397. factius nihilo facit: *in no way advances his end;* literally, "renders more done by nothing." For *factius*, cf. *occlusiorem*, 222.

398. senectuti: on the scansion, see Introduction, § 14. — **acriorem hiemem:** for the metaphor, cf.

> "Now is the winter of our discontent
> Made glorious summer by this sun of York."
>
> (SHAKSPERE, *King Richard III*, verse 1.)

399. inportunam: *inclement.*

400. commodum: *in the nick of time.*

ACT II, SCENE 4

Philto persuades Lesbonicus to give his sister in marriage to Lysiteles. Lesbonicus, however, insists on giving as her dowry the little property still left to him.

402. minus: sc. *quam*, an idiomatic omission. — **quindecim dies**: *a fortnight;* cf. *quinze jours* in French and *vierzehn Tage* in German. — **quom**: *since.*

403. accepisti: the slave is evidently the keeper of his master's purse.

404. estne: *-ne* in the sense of *nonne* as often.

405. quid factumst eo: *what's become of it?* The use of the neuter *eo*, referring to *minas quadraginta*, is colloquial. The ablative is instrumental.

406. Comessum, expotum, etc.: *gone in eating, drinking*, etc.; *comessum* is the old spelling for *comesum.*

408. myropolae: *perfumers.* — **aucupes**: *poulterers.* — **confit**: more commonly *conficitur.*

410. papauerem: masculine in Plautus; later, neuter.

412. ibidem una traho: *I include that in the list;* cf. 203.

413. istaec ratio: *your account.*

414. non tibi, etc.: *you couldn't see the money, if you were to spend it (all).* The form of the condition is the same as that in *si adsis, facere possum* (Roby's *Latin Grammar*, § 1520), the subjunctive of the apodosis being supplanted by the periphrasis with *possum.* — **illud**: *the money.*

416. prius quod cautum oportuit: *a matter which should have been provided for in advance; quod* refers to *rationem putat*, 417.

417. post: *then*, redundant with *postquam.* — **rationem putat**: *balances his account.*

418. nequaquam comparet: *is by no means clear.* — **argenti ratio**: *the account of the money.*

419. apparet: *is clearly here.* There is, of course, a play upon the two meanings of *pareo* in its compounds *comparet*, "clear to the mind" and *apparet*, "clear to the eye." — **οἴχεται**: *is gone; disparu.* See note on 187. A certain amount of Greek must have been familiar to the audience.

421. mancipio: *by formal process.* The history and meaning

of the word should be studied in the lexicon. — **admodum**: *quite so.*

422. opino: Plautus uses both *opino* and *opinor.* — **adfinis noster**: *our connection-to-be.*

423. in porta: *i.e.* at one of the city gates, where beggars congregated and probably found sleeping quarters under the arches.

424. filio: dative of reference, used instead of a genitive.

425. trapezitae: *banker;* from τράπεζα, "table," because bankers set up tables in the forum. — **mille**: in Plautus regularly a substantive, not an adjective. — **drachumarum**: cf. δραχμή. The vowel *u* is inserted between consonants for ease of pronunciation; cf. *mina* and μνᾶ, *techina* and τεχνή, etc.

426. de ratione: *according to the account.* — **dehibuisti**: archaic form of *debuisti.*

426 *a*. qua sponsione, etc.: *because of the bargain for which you were lately dunned.*

427. nempe: for the scansion, see Introduction, § 19. — **dependi**: *i.e.* not only *bargained for* (*spopondi*) but *paid down.*

429. factum: *that's so;* cf. 127. — **ut**: *so that,* introducing a clause of result. — **illud** = *mille drachumarum,* 425.

430. nunc: occasionally used, as here, with a perfect tense, of a recent action.

432. adeundi | est: hiatus. See Introduction, § 25.

433. ne ego: cf. 62, with note. For the scansion, see Introduction, § 24.

434. peculio: *savings.* A slave's savings were in his master's power, and Stasimus would gladly be the master of so thrifty a man as Philto.

435. plurimum saluere: *hearty greeting.*

436. duint: an old optative form = *dent,* and used only at the end of a verse.

438. bene uolt tibi: a non-committal answer. — **mutuom mecum facit**: *I wish the same for him; mutuom facere* is used of what is reciprocal.

439. qui: indefinite pronoun: cf. 256.

441. hic postulet frugi esse, etc.: *suppose he should want to be honest; his want would be absurd.* The first clause is a conditional protasis.

443. adfinitatem: *alliance.*

445. hau nosco tuom: *I fail to recognize your character* (in this).

446. bonis tuis rebus: *because of your wealth.* Note *tu͡is* and also *me͡as*, monosyllables by synizesis.

447. homo ego sum, etc.: cf. our "speaking as man to mân." — **ita me amabit Iuppiter**: *so help me Heaven!* literally, "so will Jupiter love me, as, etc."; sc. *ut*, corresponding to *ita*.

448. derisum: supine. — **dignum**: *fitting;* neuter. The word is perhaps connected etymologically with *decet.*

451. nouisse ordinem: *recognize the position.*

452. factio: *circle.* The word is commonly used of a political party, but here refers to the family's social prestige.

454. satin tu's sanus, etc.: translated by Lane (*Latin Grammar*, § 1270), "art thou quite right in thy five wits?" *Satin=satisne; mentis* and *animi* are objective genitives of reference like Horace's *integer vitae.*

455. condicionem: cf. 159.

456. ferentarium amicum: the *ferentarii* being auxiliary troops, Plautus evidently means a friend ready to fight for you, *a friend in need.* For the scansion of *ferĕntarium*, see Introduction, § 14.

457. abin hinc dierecte: *won't you go and be hanged? Abin= abisne.* The word *dierectus* (here a trisyllable by synizesis), a favorite term of abuse in Plautus and commonly supposed to refer in its etymology to crucifixion, is equivalent to "fit for the halter." Cf. Shakspere's "His complexion is perfect gallows" (*Tempest*, I. 2). — **uotes**: archaic for *uetes.* So *uoster* and *uester*, *uorto* and *uerto*, *uortex* and *uertex.*

461. fabularier: *to talk;* cf. *suspicarier*, 86.

462. in aetate: cf. 24.

464. qui: see note on *qui me aleret*, 14. Here, *qui* is an indefinite strengthening particle, like πώς in Greek, and seen in *atqui.* The translation *somehow* is almost too definite.

465. sic: *as I am; i.e.* with two eyes. — **dixero**: the future perfect is often found in comedy for the simple future.

466. ita: recalling 452.

468. si in aedem, etc.: the reference is to a *cena popularis*, a feast to the people, on some such occasion as the celebration of

a triumph, when the expense was defrayed by the tithe due to Hercules.

469. par: *partner on the couch*, a *vis-a-vis;* called in Greek ὁμόκλινος. As the Greeks had two people, and the Romans three, on one couch, the reference here seems to be to Greek customs.

473. edis: see note on *comedis*, 102.

475. malis: *cheeks.*

477. de uita mea: *of my victuals.*

478. uerecundari: *be bashful.*

479. de diuinis, etc.: in the eyes of Stasimus, a good square meal is as important a function as a session of the senate. — **cernitur** = *decernitur, men decide.*

480. rem fabulare: *right you are! rem = fact, truth.* — **non dolo**: *frankly;* cf. *haud dolo*, 90.

481. illi: *the rich man.*

482. de honore populi: *from public office.* A good joke. No slave, of course, could hold office in Rome.

483. non hoc longe: *not so far;* sc. *decedam.* The word *hoc* is explained by some gesture. — **pugnis**: *fists.*

484. hac annona: *with the present high prices;* an ablative absolute. — **sine sacris hereditas**: *a real windfall.* To receive an inheritance *sine sacris, i.e.* unincumbered by the obligation to keep up the *sacra domestica*, which often involved great expense, was considered a piece of wonderfully good luck. The expression became proverbial.

485. hoc facito cogites: *see that you reflect upon this.*

486. uti sis optumus: a substantive clause of result; A. & G. 571, *c*; B. 297. 3; G. 557; H. 571. 4; H. & B. 502. 3, *c*.

490. deos: monosyllable by synizesis. Introduction, § 26.

491. homunculi: *manikins*, or *poor mortals.*

492. satillum animai: the word *satillum* may possibly be a diminutive of *sat* (*satis*), and mean a *trifle.* This is the reading of A (Codex Ambrosianus). Another reading is *salillum, salt-cellar*, and perhaps used of any small receptacle. One conjecture is *uatillum* (*batillum*), properly "a pan for holding hot coals" (cf. *prunae batillum*, Horace, *Sat.*, 1. 5. 36). For *animai*, see note on *charmidai*, 359.

493. aequo atque censetur censu: *is rated with the same assessment as.* The artificial order of 493-4 is due to "the tragic seriousness of the speaker" (Prescott, *Thought and Verse in Plautus*, in *Univ. Calif. Publ. Class. Phil.* Vol. I, p. 228).

494. Acheruntem: Introduction, § 23. — **mortuos:** nominative.

495. mirum quin, etc.: literally, "it is strange why you do not," *i.e. strange that you don't;* the phrase is always ironical. — **illo:** adverb.

496. ita sis: *that you'll be!* The condition is contingent or ideal. — **ut nomen cluet:** *in the true sense of the word;* cf. 309.

498. non esse: *do not count.* — **neglegere:** *slight, i.e.* underestimate. — **gratiam:** *regard.*

500. quae res bene uortat: *and may this turn out well!* A common formula in connection with business transactions. — **habeon pactam:** sc. *rem, shall I regard it as a pledge?* The word understood may, however, be *sororem, shall I regard her as plighted?* The formal betrothal was arranged according to the terms of a verbal contract or *stipulatio,* the principal feature of which was the formal question, *spondes?* with its answer, *spondeo.*

501. quoius = *cuius.* It is a monosyllable. Introduction, § 26.

502. uin = *uisne? won't you?* Parenthetic.

503. eheu ubi: for the hiatus, see Introduction, § 25 (1).

504. dicebat: the imperfect suggests different occasions, such as the one referred to in 427. — **hic:** *in this case;* cf. 497.

505. quóm arbitramini: note *quom* causal with an indicative, a construction common in early Latin; cf. Cicero, *ad Atticum,* 14. 17 *a*: *gratulor tibi, cum tantum uales apud Dolabellam.*

507. haec res: *this fortune of mine.* — **grauiter cecidit:** *has suffered sadly;* literally, "fallen heavily," the metaphor referring to the collapse of a building.

509. de stultitiis meis: *in consequence of my follies.* The manuscript reading has been needlessly altered to *de diuitiis meis.*

510. superfit = *superest.* — **relicuos:** nominative. It is superfluous, in view of *superfit.*

511. nil moror: cf. 299. — **certumst:** see note on 271.

512. nutricem: *i.e.* the field.

513. sis: *i.e. si uis, please.*

514. etiam tu taces: *won't you be still? etiam* often denotes impatience.

516. te uolo: an infinitive is often found in these expressions, as *appellare, Aulul.* 199, or *conloqui, Men.* 431; but the feeling for an omitted verb may well have been lost.

517. huc concede: *step this way.* — **licet:** cf. 372.

518. arcano: adjective.

520. dico: *I beg you.* — **ne siris:** a prohibition, attached by parataxis to *dico,* and illustrative of the origin of dependent *ne* clauses; *siris = siueris,* by syncope.

522. ei rei: Introduction, § 26.

523. olim quom: *at the time when; olim* is an adverb from *olle,* old form of *ille,* and is equivalent to *illo tempore,* as *quom = quo tempore.*

524. quincto: old form of *quintus.* — **quoque:** ablative of *quisque.*

525. apage: *save me!* Cf. 537. It is the Greek ἄπαγε.

526. uinum: *the grape;* in collective sense.

527. consuadet: see note on 26.

529. postid: this is the old adverb *poste,* with the enclitic *-de;* cf. *undique = unde-que* and *hocine = hoce-ne.*

530. tribus tantis minus: *three times less;* literally, "less by three *tanta.*" Stasimus indulges in a wonderful hyperbole. — **illi** *= illic;* it is a locative form, *in that field.* — **obseueris:** indefinite subject.

532. si: *in case that.* — **interfieri:** note the scansion *fīeri* at the end of a verse; otherwise, *fĭeri.* See Introduction, § 21.

534. quoium: apparently an old genitive plural of *quis.* Many editors have substituted *quorum.*

536. suspendère: Plautus uses both *-ere* and *-erunt* in the third plural perfect.

537. ad incitas redactust: *has been brought to a standstill.* With *incitas* (*= immotas*) supply *calces.* The metaphor is taken from some game, like our draughts, where one player is so outplayed by his opponent that he is unable to make a move.

539. alternae arbores: see Appendix.

540. angina acerrume: see Appendix; *angĭna* (ἀγχόνη) is *quinsy.*

542. Surorum: Syrian slaves, who were very numerous in Rome after the war with Antiochus, had the reputation of being very powerful.

544. solstitiali morbo: the *midsummer fever* is perhaps sunstroke, but more probably the fell malaria.

545. istuc: *what you say.* — **Campans genus:** a Roman allusion. In the Second Punic war Capua and other Campanian towns sided with Hannibal. In 211 B.C. Fulvius captured Capua and sold many of its people as slaves. When the *Trinummus* appeared, the Campanians had therefore suffered twenty years of hard treatment.

546. Surorum: sc. *genus.* — **antidit:** common in Plautus for *anteit,* which occurs only in *Amphitruo,* 649. The prefix *antid* is precisely parallel to *postid,* 529.

547. ut te audiui loqui: *from what I have heard you say.*

549. fortunatorum insulas: the μακάρων νῆσοι of the Greeks.

551. istoc: *to that place* (of which you speak); see note on 88.

552. qui quidem, etc.: *if, to be sure, it proves to be such as you say.* The clause is conditional rather than causal; *quidem* implies that Philto is sly enough to see through the slave's pretenses; cf. 336. — **istius:** a dissyllable.

553. hospitium calamitatis: *misfortune's retreat, i.e.* a place where misfortunes find a welcome. Cf. *damni conciliabulum,* 314.

554. quamuis malam rem quaeras, etc.: *look for trouble, however bad, there you'd find it; quamvis* modifies *malam,* while *quaeras* is a volitive or jussive subjunctive used as an independent condition; cf. *merses profundo, pulchrior euenit* (Horace, *Carm.* 4. 4. 65). A. & G. 511; B. 305. 2; G. 593. 4; H. 573, note; H. & B. 504. *Malam rem* often means a slave's punishment, and in that sense Philto jocularly takes it in the next verse.

555. illi: cf. 530. — **sis** = *si uis.*

556. arcano satis: *to safe enough ears;* cf. 518.

557. quin: like our *why.*

558. quoii os sublinat: *on whom he can play his game;* literally, "besmear his face." The phrase is proverbial and is explained as originating in the practical joke of painting the faces of sleepers, heavy with wine. Like *ei, quoii* is a dissyllabic form of the dative case (= *cui*). — Note that *possit,* in view of *cupit,* involves a slight anacoluthon.

562. sodes = *si audes;* cf. 244.

565. Cf. 440.

566. licitumst: *you had the chance.* — **uelles:** see note on *crederet,* 115, and compare *uoluisses,* 568. For the form of the conditional sentence, cf. 414.

567. quid tecum: sc. *loqueris.* The previous verse was an aside. — **dixti:** syncopated form of *dixisti.*

569. nil potest: *is impossible; conuenire, to agree,* is the subject.

572. etiam consulis: *are you still considering?*

573. quid istic: *have your way;* literally, "why in that case (do we argue)?" Cf. *quid istic uerba facimus?* (*Epid.* 141). It is a common formula, where one party in a dispute yields to his opponent.

576. fortunabunt: a wish. In early Latin the future indicative is freely used where in the later language the subjunctive would be found.

578. hoc negoti: cf. *istuc negoti,* 88; *hoc* is governed by *dic.* — **quo modo actumst:** explanatory of *hoc negoti,* and therefore with the indicative. It is not an indirect question, as in the case in 88 and 373, where we find the subjunctive. — **ibitur:** impersonal for *ibo.*

579. scilicet: *to be sure;* cf. the use of *licet,* 372, 517.

580. coram: *in his presence; i.e.* in the presence of Lysiteles. — **eadem:** sc. *opera;* literally, "with the same effort," *i.e. at the same time.*

581. dies: a monosyllable.

582. iam: *presently.* See Appendix.

583. quin i: *quin* with the imperative is a *constructio ad sensum,* for *quin is* is equivalent to an imperative.

585. dare: sc. *nuptum.* The final syllable of *dare* is *anceps,* because of the change of speaker. Here, though naturally short, it stands for a long. See Introduction, § 31, footnote 2.

586. neque enim illi damno, etc.: *nor indeed shall I let her suffer . . . from my carelessness; enim* is a strengthening particle. In *illi damno* we have a double dative. Stasimus interrupts before his master finishes his remark.

588. quin: *but that;* literally, "why not," as in 495.

590. enumquam: used in rhetorical questions, not only in comedy, but also in Virgil, as in *Ecl.* 1. 67; 8. 7.

591. impetraui abiret: this represents the intermediate stage

between *impetraui abiret* ("he should have gone") and *impetraui ut abiret.* — **Di uostram fidem:** *Heaven help us!* Donatus (on Terence, *Andria*, 716) explains the words as *admirantis adverbium cum exclamatione.* It is hardly necessary to supply *imploro* or *obsecro.*

592. re gesta, etc.: *all's well that ends well!* With *gestam*, supply *rem*, an accusative of exclamation.

593. etsi: *although.*

594. quid ea re fuat: *what's to become of it all;* cf. *si quid eo fuerit*, 157, with note. For *fuat*, cf. *fuas*, 268.

595. actumst: cf. 308. — **de collo meo**: not that he will be hanged, but that, as the next verse shows, his neck will have to bear the weight of armor.

596. clupeus = *clipeus.*

597. effugiet: the subject is Lesbonicus.

598. istac: *yonder.* Stasimus points toward the harbor. — **aliquo**: *somewhere;* explained by *in Asiam*, etc. — **in maxumam malam crucem**: *to utmost perdition*, or, *to the very devil.* As *malam crucem* contains a single idea (= *malum*), another adjective may qualify the expression.

599. latrocinatum: *to serve as a mercenary.* This is the earlier meaning of *latrones* (probably connected with λάτρις, "a hired man"). The common references in Comedy to mercenary soldiers are due to the Greek originals, which were written at a time when μισθοφορία was a common calling. — **Asiam**: not, of course, the continent as a whole. So in later times the Roman province of Asia did not include more than a small portion of even Asia Minor.

600. huc: see 577.

601. exturbauit: *has routed out.* — **hic**: *i.e.* Callicles. The pause after this sense was probably filled with a musical interlude, as often on the modern stage.

ACT III, SCENE 1

Stasimus now reappears from the house of Callicles, whom he has told about the understanding between Lesbonicus and Philto as to the marriage between the former's sister and Lysiteles. Cal-

licles, hardly able to credit the story, seeks the advice of Megaronides.

602. quo modo, etc.: *what's that you said?* — **nostrum erilem filium**: *our young master;* = *nostri eri filium.*

603. em hoc modo: Stasimus is evidently cross.

604. quoi homini: for the scansion, see Introduction, § 24.

605. in tantas diuitias: *into a family so wealthy.*

606. non credibile dices: the future here is colloquial, somewhat like our "you will not get me to believe that." — **tu | edepol**: hiatus in the diaeresis of the verse. Introduction, § 25 (4). — **nullus creduas**: *nullus* is often a strong *ne* or *non*, like the Hibernian *not at all, at all.* Cicero uses it in his *Letters;* cf. *Philotimus nullus uenit* (*ad Att.* 11.24.4.). The form *creduas* (= *credas*) is used at the end of a verse.

607. credidero: the future perfect is often found in comedy for the simple future. It is due to the energetic tone of conversational style. — **me nihili pendere**: cf. *parui pendere*, 102. Stasimus says that he doesn't care whether Callicles believes it or not. His impertinence is due to his belief that Callicles has been false to Charmides.

608. quam dudum: *how long ago.* — **ilico**: *just now.*

609. tam modo: *right lately;* a provincialism for the simple *modo.* The dialect of Praeneste (some twenty-three miles east of Rome) seemed to Plautus to have a rustic flavor; cf. *Truculentus*, 691, *ut Praenestinis "conea" est ciconia.* — **tanto**: with *frugalior.*

611. filio: *dativus commodi;* cf. *orabo gnato uxorem*, Terence, *Andria*, 528.

613. postremo: *in short.* — **me | attinere**: cf. *tu edepol*, 606.

614. castigatorem: Megaronides.

615. propemodum sentio: *I have a pretty good idea.* — **subolet mihi**: *I have an inkling;* the verb is used impersonally.

617. O ere: Introduction, § 25 (1). — **quom distrahitur**: cf. *quom arbitramini*, 505, with note. Here the causal clause is subordinate to the expression of a wish.

619. ut: *according as*, or equivalent to *quod talis;* cf. the use of ὡς for ὅτι οὕτως.

620. ita ut nomen cluet: cf. 496.

621. sine omni cura: cf. *sine omni malitia*, 338.

622. generum nostrum: *i.e.* Lysiteles. A delightful touch. The slave identifies himself closely with his master Charmides. — **eccillum**: *i.e. ecce illum.* — **adfini suo**: *i.e.* Lesbonicus.

623. nescioquid: *something or other; nescio* does not govern a clause. On the scansion of *nesciŏ*, see Introduction, § 20. — **non satis conuenit**: *has gone wrong.*

625. haud ineuscheme astiterunt: *they have stopped — quite comme il faut.* If the reading is correct (see Appendix), it implies that their present attitude is more dignified than when, a moment before, Lesbonicus was hurrying along, and Lysiteles was pulling at his *pallium* from behind. The Greek adverb εὐσχήμως has a Latin prefix and ending.

626. est lubido: *i.e. lubet.* — **duorum**: Introduction, § 26.

ACT III, SCENE 2

Lysiteles vainly endeavors to dissuade Lesbonicus from parting with his piece of land in order to provide his sister with a dowry. Stasimus humorously bewails the lot probably awaiting him — that of a soldier's drudge.

627. ilico: *where you are;* cf. 608. With *stare*, it is best to give the word its original local, not temporal, meaning. — **occultassis** = *occultaueris.* On the form, see note on *seruassint*, 384.

628. potin: *i.e. potisne* (sc. *est*). The expression is impersonal, for in early Latin *potis* and *pote* are used in any gender and in either number. — **in rem tuam**: *to your advantage;* cf. 239.

629. gloriae aut famae: the datives explain *in rem* in another form; *tibi* is understood, corresponding to *tuam.* For the form of condition, cf. note on 27. — **aut**: *or at least;* differing therefore from *vel.*

631. meum: cf. 123 and the use of *tuom*, 445. — **docte**: *cleverly.*

632. odio esses: the dative *odio* with *esse* furnishes a passive for *odi.*

634. tune: *yes, you.* This *-ne* is usually regarded as identical with the asseverative particle *nē*, which precedes the pronoun (cf. 62), but it is more probably *-nĕ*, an enclitic with asseverative force, and closely related in origin to *nē*.

635. tuae rei: each word is monosyllabic. Introduction, § 26.

636. conspicio: here of mental vision, a rare use.

637. qui: used as in 464.

639. officio migrat: *swerves from its duty.*

640. quin rumori seruiam: *from paying heed to public opinion.* The *uox populi* would condemn Lesbonicus, if he allowed his sister to marry without a dowry.

641. quid ais: cf. 193. — **promeres** = *promereris.* Lysiteles is naturally indignant at the plea set up in 640, seeing that Lesbonicus, during his previous career of dissipation, has shown little deference to public opinion.

642. itan tandem: *was it for this, pray . . . ? Ita* is explained in the following *ut* clause. — **maiiores**: this is the spelling of the *Codex Ambrosianus.* See H. & B. 29. 2, *a.*

643. anteperta: *i.e. ante parta* (from *pario*). For the *e*, cf. *expers* and *impertire* beside *pars.*

644. atque: *and yet;* a fairly common meaning in comedy. — **uindex**: *champion.*

646. honorem: *distinction.*

648. praĕŏptauisti: the first syllable is short by semi-hiatus, the second by the iambic law.

649. hoc facto: *by this conduct.* — **optegere** = *obtegere.*

650. sis: cf. 513.

652. relinqui|ob: hiatus. Introduction, § 25 (4).

653. qui: ablative. — **ne omnino**: *that . . . not at all.*

655. uel exsignauero: *I will even put it on record;* *uel* was originally an imperative from *uolo,* and in Plautus the original sense "choose" is not far removed. In *exsignauero,* we have an emphatic future; cf. note on *credidero,* 607.

656. ut: *how.* — **meum** = *meorum.*

657. scibam = *sciebam.* — **ut**: *how.* It is used for *qualem,* as a predicate of *esse;* cf. *ita es,* 46.

658. ui Veneris uinctus: note the alliteration. — **otio aptus**: *wedded to ease; aptus* is really a participle from the old verb *apere,* "to join." — **fraudem** = *damnum.*

659. proinde: dissyllable. Introduction, § 26. — **summas habeo gratias**: by this expression of thanks, Lesbonicus implies

that he wishes to hear no more about the matter. Hence the following *at*.

661. piget pudere: for the contrast, cf. 345.

662. postremo: cf. 613.

663. tute pone te latebis: *you will stand in your own light; i.e.* your better self will be concealed from view. — **ne**: because of the idea of hindering involved.

664. maxume: with the whole clause, not with *clarum* alone.

665. ingenium ingenuom: *noble nature.* The paronomasia (pun) is thoroughly Plautine. The epithet has reference to the confession, 655 ff. — **tuom**: monosyllable, suffering elision. — **admodum**: *thoroughly;* with *pernoui.*

666. sponte tuapte: *of your own intent, willfully.* The particle *-pte* added to a pronoun gives the meaning of *own;* cf. *tute tibi tuopte ingenio prodes plurumum, Capt.* 371.

667. pectus: *mind.* — **teneo**: *I understand.*

668. ballista: the missile hurled from the machine, not the machine itself. — **uolat**: sc. *sic celeriter.*

669. mores moros et morosos: another paronomasia; *morus* (*μωρός*) is confined to Plautus.

670. magis quod suadetur: *magis,* which is not needed, balances *minus.*

671. inopia: sc. *alicuius rei.* — **cupias**: *one wants it;* the subject is indefinite. — **eius**: dissyllable. See note on 108.

672. ille: for the scansion, see Introduction, § 19. — **uotat**: see note on *uotes,* 457.

673. insanum: used colloquially as an adverb; cf. *exaedificatas insanum bene, awfully well built* (*Mostellaria,* 761). — **deuorti**: so an inn was a *deuorsorium,* a place to *turn aside to.* — **ad Cupidinem**: *to* (*the inn of*) *Cupid.* Cf. "the sign of blind Cupid" (*Much Ado About Nothing,* I. 1).

675. igni: a conjecture substituted for the impossible reading of the manuscripts; see Appendix. — **incendes genus**: as has been suggested by Brix, the Greek original here probably had *οἶκος,* a word which, as meaning *domus,* would go more suitably than *genus* with a verb of burning.

676. tum igitur = *tum denique, τότε δή.* — **cupido**: intentionally used, in view of *Cupidinem,* 673. — **qui** = *quo.*

677. proinde ut, etc.: literally, "according as lovers are shrewd in intellect," *i.e.* considering how little sense lovers have. For *proinde*, cf. 659.

678. genus qui congliscat tuom: *whereby your family hearth may be kept aglow.* The metaphor changes, the speaker now thinking not of a destroying flame, but of the fire on the hearth which typified the continuance of family life. The overscrupulous Lesbonicus will, if he persists in his course, quench even this.

679. facilest inuentu: Lesbonicus tries to weaken the force of the metaphor. If, he argues, it is a question of fire, one can always get that, for the use of fire (as of water) was a right common to all men. To drive a man beyond the pale of human rights, or to *banish*, was *aqua et igni interdicere.*

681. non conuenit: *it is not meet.*

682. abusus sum: see note on *munus fungaris*, 1. — **porro**: *hereafter*, with *esse.* — **ditiis** = *diuitiis.*

683. egere illam: if she married without a dowry, it would imply that she was destitute.

684. erit alienis grauis: *he will have weight in the eyes of strangers.* — **se concinnat** = *se reddit;* a colloquial use.

685. iactari: *trouble yourself;* middle voice. — **diutius**: synizesis.

687. tua toleres moenia: *maintain your duties; moenia* = *munia.* — **qui**: ablative.

688. qui: *how.*

689. sed ut, etc.: *but* (I would have you see) *how, though poor, I may escape dishonor;* sc. (after *sed*) *uolo te prospicere.*

692. famigeratio: a Plautine compound; cf. 215.

693. conlutulentet: from *lutum*, "mud."

694. tibi . . . mihi: note the contrast. — **honoris**: *good repute;* but Lysiteles understands it of a public office. Hence his question, 695, for a *dictator* held the highest office in the state.

697. homini pudico: *for a man of honor.*

698. animatus: *disposed.* — **subolet**: cf. 615.

699. id agis: *your object is this.*

700. qui: as in 687.

701. effugias inanis; profugus deseres: note the chiastic order. — **inanis**: *penniless.*

703. mea opera: *thanks to me.* — **autument**: *men would say, i.e. si hoc facias.* For *autumo*, cf. 324.

704. commissurum ut patiar fieri: unusual fullness of expression, and therefore emphatic; *ut patiar* depends on *commissurum* (*esse*). — **ne animum induxeris**: *don't imagine.*

705. enim: *indeed.* This affirmative force, so common in Plautus, is preserved in the combinations *sed enim, at enim*, etc. — **euge**: *bravo!* (Greek εὖγε). — **πάλιν**: *encore!* See notes on 187, 419.

706. hic uictust, etc.: this reference to dramatic contests is undoubtedly taken from the Greek original.

707. ex argumento: literally, "in accord with the plot," *i.e. true to the part.* The figure in the previous verse refers to rival dramatists; in this it refers to rival actors.

708. The original word following *te* is lost. See Appendix. This reference to the fining of actors probably comes from the Greek original, though we know nothing of the custom referred to. Tacitus tells us that in Rome the praetors could flog actors (*ius uirgarum*) in the time of Tiberius (*Annales*, I. 77), and under Augustus the magistrates had some similar power (Suetonius, *Augustus*, 45), but we hear nothing of punishment by fining.

709. quid tibi interpellatio, etc.: *how comes it that you interrupt or intrude here upon our debate?* This use of verbal substantives is very characteristic of Plautus.

710. eodem pacto: *i.e. pedibus*, a saucy answer.

715. bene quod agas, etc.: *i.e.* you will have my good wishes, but I can promise nothing more.

716. sic sententia est: for *sic* in the predicate with *esse*, cf. *ita es ut*, 46, with note.

717. ecquid audis: *a word with you!* The question has imperatival force; cf. *quid ais?* 193. — **ego te uolo**: see note on 516.

720. fulmentas: *heels.* The *soccus*, or slipper of the comic stage, had no heels, unlike the *cothurnus*, or buskin, of tragedy. — **non sisti potest**: *it cannot be stopped*, or *helped;* impersonal use.

721. caculam militarem: *a soldier's drudge.* — **haud longius**: *pretty soon.*

722. aliquem ad regem, etc.: the situation here imagined must have been common enough when the various portions into which

Alexander the Great's empire was broken had to be supported by mercenary troops. The "Miles Gloriosus" is one of the best known of Plautus's characters. — **in saginam**: *into the pay;* literally, "food."

723. ad: *in comparison with.* — **fugitorem**: in this and the following lines the reader is surprised by a sudden and amusing turn of expression. Here *fugitorem* is a substitute for *pugnatorem.*

724. ero aduorsus uenerit: instead of the expected eulogy of his master.

725. sagittas: see Introduction, § 23.

726. dormibo: future forms in *-bo,* for verbs of the fourth conjugation, are common in Plautus. — **placide | in tabĕrnaculo**: see Introduction, §§ 25 (3), 14 (*d*).

727. nudius: *i.e. nŭ-* (=*nunc*) and *dies;* the first syllable is always short in Plautus. "Now the sixth day" means *five days ago.* — **talentum**: the large amount (=60 minae; see note on 126) mentioned shows that the slave is romancing.

ACT III, SCENE 3

Megaronides recommends a cunning scheme to Callicles.

729. ut mĭhi rem narras: *from what you tell me of the affair.* Callicles left the stage at 614 to find his friend Megaronides.

730. prosus: with *nullo modo; it is absolutely necessary that a dowry be given the girl.*

731. honeste ferme non: *hardly with credit.*

733. quom: not elided. Introduction, § 24. — **eius rem**: *her fortune.* — **habeam**: the subjunctive is due to attraction, for Plautus uses the indicative in the *quom* causal clause.

735. nuptum: supine. — **conlocet**: a word commonly used of marriage.

740. non temere: *not without reason.*

743. columem sistere: *keep intact; columis* = *incolumis.* — **detraxe** = *detraxisse.*

744. Charmidi: genitive.

746. condicio: *match;* often thus used. — **uel primaria**: *even first-class.*

748. in rem: cf. 628.

749. adeam, edoceam: volitive subjunctives, expressing as a proposal the will of the speaker; H. & B. 501. 2.

750. ut . . . indicem: the subjunctive in this indignant question is deliberative, and is sometimes called a "repudiating" subjunctive. The use of *ut* is similar to that in *ut illum di deaeque perdant* (*Eun.* 302), where it is an exclamatory or indefinite adverb. See Bennett, *The Latin Language*, § 367. 1.

751. indomito: *beyond control.*

753. situst: *it lies.* — **comederit**: conditional. The use of the word is colloquial.

755. neu = *et ne.* — **dare**: note the omission of the pronoun and the use of the present for the future, both characteristic of colloquial style. Alliteration is also marked.

756. ergo igitur: pleonastic.

758. mutuom argentum: *a loan of money.*

759. potin est = *potisne est, is it possible?*

760. gerrae: *bosh!* — **ne**: cf. 62. — **actutum**: *at once.* The word "is merely *actu*, literally, 'on the act,' followed by *tum*, 'then.'" (Lindsay, *Latin Language*, p. 565.) — **inueneris**: for the tense, cf. 607. The verb is used instead of *audire*, because *uerbum* is contrasted with the expected *pecuniam.*

761. mihi: emphatic. The supposed reply to the request for aid is the common plea of poverty.

762. An ironical retort to the plea supposed to be advanced. — **malim ut**: it is quite unusual to have the *ut* expressed.

764. scitum: *clever;* so *scite*, 783.

765. conducatur: in the business sense. So *conductor* is a "contractor." — **quantum potest**: *as soon as possible.*

767. graphice: *in realistic fashion.*

768. ignota facies, etc.: the text at this point is corrupt. The accusatives in 769, 770 were probably governed by some words which have been supplanted by *quid is scit facere postea?* The general meaning is, however, quite clear. See Appendix.

770. confidentem: a man of assurance.

772. uerbis patris: *in his father's name.*

775. duas eas: synizesis.

776. illi: Lesbonicus. For the hiatus, see Introduction, § 25 (3).

779. dare: supply *se* as subject.

780. propemodo: *pretty well.*

783. hoc: ablative.

784. suspicionem ab adulescente amoueris: *i.e.* you will prevent the young man from suspecting anything.

787. hoc aetatis: *at my time of life; hoc* is accusative: So Plautus uses *id aetatis* (*Asin.* 71), *illuc aetatis* (*Miles*, 659), *istuc aetatis* (*Miles*, 618).

788*a*. This line, given by the Mss., is an instance of dittography.

789. nonne: in Plautus uncommon and only before vowels.

790. nosse: used for a future, even as the present indicative is often so used. For the hiatus, see Introduction, § 25 (2). — **etiam tu taces:** cf. 514.

791. sescentae causae: *hundreds of reasons; sescentae*, of an indefinitely large number. Cf. note on *unos sex dies*, 166.

792. quem|habuit: hiatus, Introduction, § 25 (5).

794. apud portitorem: *at the custom house.* Evidently the customs officials had the right to open letters.

795. huius: a monosyllable by synizesis.

796. segnities mera: *pure waste of time.*

797. quamuis: with *longi.* — **texier** = *texi.* See note on 86.

798. clanculum: *secretly.* The word is apparently a diminutive form of *clam.*

799. atque audin: *and listen;* cf. 717, with note.

800. eampse = *ipsam;* the first element *is* is inflected, but not the second *-pse.* — **face** = *fac;* cf. *duce*, 384.

801. tacere: in transitive sense, *pass over in silence.*

802. quin: cf. 118.

805. exturba: *rout out;* of violent action.

806. at enim: cf. note on *enim*, 705.

807. properatost opus: this construction, with *opus est*, of the perfect participle used as a neuter abstract noun, is frequent in comedy.

808. me uide: *look to me, leave it to me;* cf. Terence, *Andria*, 350.

809. lepida causa: *a capital excuse.*

811. non uides: see note on 789. — **quid illum putas:** sc. *facere;* cf. Terence, *Andria*, 853, *quid illum censes?* answered by *cum illa litigat.*

813. probare: *to approve of.* — **poterit**: *will be in a fit state.* The subject is the same as for the previous *est.*

814. hic: *i.e.* the *sycophanta.* The insertion of the pronoun shows that the subject of *dicet* is not the same as that of *poterit.*

815. conduco: vivid present for future.

817. meditatum probe: *thoroughly drilled; i.e.* in the part he is to play. Note the passive sense of the participle.

818. mittam|eo: Introduction, § 25 (2).

819. istuc: *your part.* — **actum reddam nugacissume**: *I'll have it done in true knavish fashion.* The adverb represents *nugae* in the sense of "foolery" rather than of "foolishness."

ACT IV, SCENE 1

Charmides returns from abroad, and in a lyrical monologue offers up thanks to the gods of the sea, especially Neptune, for his preservation from the perils of the deep.

820. salsipotenti, multipotenti: characteristic assonance and use of compounds. See note on 100.

821. laetus lubens laudes, etc.: note in this verse the alliteration, asyndeton, and pleonasm of expression which are so characteristic of early Latin, especially in lyrical passages. There are numerous other instances in this *canticum.* — **gratias**: on the scansion, see Introduction, p. xxi, footnote 2.

822. quos penes: literally, "in the hands of whom." Note the anastrophe. — **mei**: monosyllable by synizesis. — **bonis meis quid foret**, etc.: explanatory of *potestas, what might happen to my property; meis*, a monosyllable by synizesis. So, too, *meae.*

823. quom . . . faciunt: causal; cf. 505. — **suauissumam**: see Appendix. — **reducem faciunt**: *bring back.*

824. gratias: cf. 821 with note.

825. saeuomque seuerumque atque: here *polysyndeton* takes the place of asyndeton; cf. the next verse. — **auidis moribus**: cf. Horace's *auarum mare* (*Carm.* 3. 29. 61).

The accumulation of epithets for Neptune is striking, and cannot be paralleled. It would be interesting, however, to compare the variety of adjectives which modern poets apply to the sea or

ocean. In Shakspere's "the most mighty Neptune," "the ebbing Neptune," and

> "the fearful usage
> (At least, ungentle) of the dreadful Neptune,"
> (*Winter's Tale*, V. 1.)

'Neptune' is hardly more than a mere synonym for 'ocean,' but the poet also speaks of the ocean as 'ambitious,' 'angered,' 'wild and wasteful'; and of the seas as 'hungry,' 'rude,' 'profound,' 'multitudinous,' 'silver,' 'triumphant,' 'furrowed,' 'deep-mouthed,' 'vaulting,' 'mighty,' 'ruthless,' 'terrible,' 'imperious,' 'wayward,' 'raging,' 'vexed,' 'enridged,' 'boundless,' 'roaring,' 'mad,' 'dangerous,' 'violent,' and 'wild, watery.'

826. contra opera expertus: sc. *sum, I have found the opposite in my experience; contra* is always an adverb in Plautus.

827. meo usque modo: *ever to my taste*, so that *ut uolui* is pleonastic. — **usus sum**: *have found.*

828. atque: *and yet.* — **nobilest**: *'tis well known.*

829. diuites: Introduction, p. xxi, footnote 2. Another form of the word is *dites*, which some editors substitute here. — **damnare**: *to injure.* This is the original meaning of the verb (cf. *damnum*), but it is without parallel.

830. abi: *go to!* Practically, an interjection, its force depending on the context. — **ordine**: *properly.*

831. mendicis: strong word for *pauperibus.* — **modesti sint**: *let them treat with moderation, be merciful to.*

832. absque foret te: *had it not been for thee; absque* is a preposition, governing *te*, but the clause has conditional force.

833. disque tulissent: a case of tmesis. — **satellites tui**: *i.e.* the storm winds. On the scansion, see Introduction, §§ 23 and 38.

835. haud secus: pleonastic, after *quasi.* See note on 821.

836. frangere: this and the following infinitives are historical, used for vividness.

837. ruere: transitive; a rare use, but found in Lucretius and Virgil (*e.g. Aen.* 1. 85). — **uela**: has the value of a spondee, the final syllable being *anceps* at the diaeresis (Introduction, § 31, footnote 2). — **ni tua pax**, etc.: repeats the protasis *absque foret te*, but translate: *but thy kindly grace was ready at hand.*

838. dehinc: synizesis. Introduction, § 26. — **certumst**: *I am determined;* cf. note on *certumst*, 271.

839. quibus aerumnis = *eis aerumnis quibus.*

841. nouo ornatu: *strange attire.* — **simul**: with *ingreditur.*

842. domi cupio: *eager for home;* the genitive with *cupio* as with *cupidus.*

842*a*. rem agat: on the scansion, see Introduction, §§ 18 and 24.

ACT IV, SCENE 2

The hired impostor, not seeing Charmides, soliloquizes on the part he has assumed. Charmides makes fun of him and finally sends him off, utterly baffled.

The scene is full of *vis comica*, and is probably the original of that amusing one in Shakspere's *Taming of the Shrew* (V. 1), where the Pedant, disguised as Vincentio, encounters the real Vincentio.

843. die: archaic form of *diei;* cf. *fide*, 117. **Trinummo**: idiomatic attraction.

844. tribus nummis: Greek money is referred to, the coins being probably *didrachmae*, but the expression is indefinite; cf. *trium nummum* (*Mostellaria*, 357), translated by Fay, "two-bits." On Greek money, see note on 126. — **nugatorias**: *swindling.* For the meaning, cf. *nugacissume*, 819.

846. neque oculis nec pedibus usurpaui: *have set neither eyes nor foot on.*

847. quid negoti mali: *what a wretched business.*

848. quin ego, etc.: *why, I*, etc.

850. natus necne is fuerit: a double indirect question, in apposition with *id*, which is governed by *neque scio.* — **solide**: *thoroughly.*

851. fungino genere: the impostor wears a very large broad hat (*causia*) and thus presents a mushroom appearance. — **capite**: ablative of means.

852. Hilurica: *Illyrian.* The first syllable is short, as in *Hilurios* (*Menaechmi*, 235). Much uncertainty existed among the Romans as to the use or omission of the initial aspirate (cf. such words as *Hiberus, Hadria, Hammon, holus, harena, erus, onustus, umerus*).

A grammarian of the first century B.C., Nigidius, says: *rusticus fit sermo si adspires perperam.*

853. ille qui: for the scansion, see Introduction, § 19. — **conduxit, conduxit, abduxit**: another case of fullness of expression, coupled with assonance and alliteration; cf. the next verse.

855. nunc adeo: almost, *now it comes to this.* The original meaning of *adeo* can still be seen.

856. eo melius: *the more cheaply.* — **nugas conciliauerit**: *will have got the humbug.* The *sycophanta* has been hired to perform a piece of humbug. He is, however, scheming to make off with the costume provided him. If he can accomplish this, he facetiously says that his employer will get more humbug than he had bargained for.

857. argentum hac facit: *money works that way;* cf. *augurium hac facit, Stichus,* 463.

858. chorago: *costumer;* one from whom costumes were hired for theatrical performances. In Athens, however, the χορηγός was a well-to-do citizen who defrayed the expense of training and equipping the chorus. — **suo periculo**: *at his own risk.* If he failed to return the clothes, he would have to pay for them.

859. circumducere: *diddle out of.* It is a verb of separation, like *priuare.*

860. ipsum: *unaided; i.e.* without any instructions from him.

861. quam magis: implying *tam* before *minus.* For this, *quo . . . eo* would be more common. — **mira sunt ni**, etc.: *strange if he is not,* etc. The plural *mira* for *mirum* (cf. 495) is like the common use of ἀγαθά, δίκαια, χαλεπά, etc., instead of the singular.

862. dormitator: *ninny* (a word connected with Ital. *ninna,* a "song to lull to sleep"). So *dormitas,* 981. Cf. Caliban's ejaculation, in reference to Trinculo: "What a pied ninny's this!" (Shakspere's *Tempest,* iii. 2). — **sector zonarius**: *cut-purse;* Greek βαλαντιοτόμος. The ancients carried money in their belts.

863. noscitat: *examines.*

865. lubidost: cf. 626.

867. sycophantiae: *i.e.* the *artes nugatoriae,* 844.

869. hac noctu: the adverb *noctu* was, as we see here, originally a noun case form, probably locative. — **agitandumst uigilias**: this archaic construction of the neuter of the gerundive followed by an

accusative is fairly common in Lucretius and occurs twice in Cicero; cf. *De Senectute*, ii. 6, *viam, quam nobis quoque ingrediendum sit.* — **hoc**: sc. *ostium.*

870. ecquis: see Introduction, § 20.

872. census sum: *was assessed.* — **iuratori**: the censor's assistant, who took the sworn statements of the citizens as to their property.

874. ubi habitet: cf. 373. — **ad**: literally, "according to," implying comparison. Translate: *with a head white, like that of yours.*

876. hicquidem: on the scansion, see Introduction, § 20.

878. hosce homines: another case of prolepsis; cf. 373. Most editions read *hisce*, a form which retains the original *s* of the nominative plural = *hi-ce.*

880. nescio quid: for the scansion, cf. 623.

881. quidquid: here used for *quidque;* cf. 218.

882. faxo scias: *I'll let you know;* cf. 60.

883. primum: adverb; but cf. 885.

884. magnum facinus: *a big business.*

885. meo primo nomine: *the beginning of my name.* The speaker probably means that in his career he has passed under many names, which it would take a long time to recite.

887. opus factost uiatico, etc.: *one must pay a fare to reach your name.*

888. quasi uixillum uinarium: *like a tiny wine flask.* The impostor chooses his simile from a sphere familiar to him. The word *uixillum* is doubtful, but may be a diminutive of *uix;* cf. *satillum*, 492. See Appendix.

889. pax: not the noun, meaning "peace," but an interjection (Greek πάξ), which may be rendered *hold!* or *enough!* It is an ejaculation, called forth by something surprising, as a sudden disappearance; cf. *Miles Gloriosus*, 808, *pax, abi;* Terence, *Heauton, pax, nil amplius.*

891. periisse ilico: *in a trice, 'tis gone.*

892. quid ais tu: cf. 193.

893. isti tibi quid homines debent: *what is your business with these people?* Cf. *quid tibi istic debetur?* (*Miles Gloriosus*, 421).

895. teneo hunc manufestarium: *I have him caught in the act.* The equivalent passive occurs in 911.

896. probe: as in 817.

897. ita ut occepi: a formula used in resuming after an interruption, like our "as I was saying."

901. bene rem gerebat: *he was getting on well;* a non-committal answer. — **ergo ubi**: *well, where?* See Appendix.

903. quiddam: like our *some* in "some foot and a half taller"; adverbial accusative.

904. haeret haec res: *there's a hitch here;* a proverbial expression; cf. *nomen nescit; haeret haec res, Pseudolus,* 985.

906. soleo: note the indicative, though in a causal relative clause. — **probo**: adjective.

909. intra: *behind.*

910. in labris primoribus: *i.e. on the tip of my tongue.*

911. temperi: *in good time, opportunely.* The word shows the earlier form of the stem of *tempus,* i.e. *tempes-*; cf. *tempestiuus.*

912. recommentatu's: *called to mind.* The verb *recommentor* is a frequentative of *recomminiscor.* — **deum**: *before gods.*

913. ut: *how well.* The first foot is a proceleusmatic.

914. teneas, uideas, desideres: the subject is the indefinite second person; *desideres, miss.*

917. nil agis: *it's no good.*

918. mihi: implying *non tibi.*

921. quod ad exemplum est: *what's it like?* literally, "according to what model"; *ad,* as in 874. — **si**: *in case.* The protasis alone is given.

923. erit: the future is colloquial; cf. *non credible dices,* 606. — **qui**: meant originally "how," but is used like *utinam.* — **dixi ego iam dudum tibi**: *I told you some time ago.* These words perhaps refer, though vaguely, to 909. Otherwise, we must suppose that some remark has been lost.

925. satin latuit: *hasn't he actually been hiding?* *Satin* is for *satisne,* in which Plautus uses *satis* in the sense of *quite* or *really.* — **inter** = *intra,* 909.

926. ignauissumus: *good-for-nought.*

928. ad Rhadamantem: *at the court of Rhadamas.* The name is fictitious, but no doubt is meant to suggest Rhadamanthus, who was a judge in the lower world. — **Cercopio**: *Apeland.* The Cercopes, whom Hercules is said to have captured and brought to Om-

phale, were, according to one legend, turned into apes. The *sycophanta* has traveled widely in the land of romance.

930. disconducit: *misfits; is out of place in.* — **quid ais**: as in 193.

931. locos: of different places, but *loca*, 864, of connected places, a region. Both forms, however, have a local meaning. In classical Latin, *loci* is used of passages in books. The form *loca* is probably a collective feminine singular in origin. — **mirimodis**: Plautus uses *miris modis* as well.

932. discupio: *bursting with a desire.*

933. omnium: dissyllable.

935. cunila gallinacea: this *poultry* plant was a kind of savory.

936. nimium graphicum hunc nugatorem: *a very clever scamp this!*

938. nisi quia: literally, "except that," involving an ellipsis, such as "I have no reason for doing so"; translate simply by *only.* — **quo euasurust denique**: *where he will bring up at last.*

939. isti = *iuisti.*

940. amnis quod . . . Iouis: in Homer, διιπετής, "fallen from Zeus," is a frequent epithet of streams, *e.g.* of the Nile (*Odyssey*, 4. 477). The Nile was a river of mystery to the ancients, as it has been to the moderns until recently.

943. aqua aduorsa: *up stream.*

944. uillam: Jupiter has an estate in the country. — **depromptum**: supine.

945. deinde porro nolo: Charmides can stand these absurdities no longer.

946. The beginning of this and of the next two verses has been lost through a defect in the source of our extant manuscripts. See Appendix. — **pudicum**: *decent.*

950. eumpse = *ipsum.*

952. noris = *noueris.* — **ne tu**: cf. 62. — **beluam**: convert into *sheep* or *goose*, or any other creature, taken as a type of stupidity.

953. qui quidem: cf. 336. — **nouisse**: sc. *eum.*

954. mille nummum Philippum: see note on *mille drachumarum*, 425; and with *nummum Philippum*, cf. *nummorum Philippeum*, 152.

959. hunc illo circumducere: cf. *ornamentis hominem circumducere*, 859.

960. quem: object of *nescio*, by prolepsis.

962. **si capitis res sit**: *if my life were to depend on it.* — **plumbeum**: *i.e.* counterfeit.

963. **tribus uerbis**: cf. note on 844.

964. **uel trecentis**: cf. note on 655.

965. **numeratum**: agreeing with *nummum.* — **illius**: *i.e.* Charmides. — **in mensa**: *i.e.* at the banker's; see note on 425.

967. **mirum quin**: cf. 495.

968. **cedodum**: *just give me;* cf. *circumspicedum*, 146.

971. **hodie**: redundant with *umquam;* a colloquialism. — **eris**: on the scansion, see Introduction § 18 (*c*).

972. **postulas**: *you expect;* cf. 237.

975. **postquam . . . post**: cf. 417.

977. **proin . . . ut**: *just as; proin* is a monosyllable. — **te recharmida**: *discharmidize yourself; doff your Charmides; re* with the verb *charmidare*, as with *recano* (*undo a charm*), *recludo* (*unclose*), *retego* (*uncover*), etc. For this comic playing with names, cf. Shakspere's

"I warrant him, Petrucio is Kated," (*Taming of the Shrew*, III. 2);

and for the literary use of *dis-* in English, cf. Tennyson:—

> "We had to disarchbishop and unlord,
> And make you simple Cranmer once again."
> (*Queen Mary*, IV. 2.)

See Appendix.

979. **dum ne sis**: *provided you are not.* — **mea causa**: *for aught I care.*

981. **age si quid agis**: *do whatever you mean to do; agis* in future sense. Cf. *hocine agis an non?* (Terence, *Andria*, 186), *do you mean to do this or not?* — **dormitas**: *you're dreaming.*

982. **scriptum**: *on paper, i.e.* in the form of a promissory note or an order on a banker.

984. **dormitator**: see note on 862. — **mulcari male**: *soundly trounced.*

985. **illum quem**: inverted attraction, like Virgil's *urbem quam statuo, uestra est* (*Aen.* 1. 573).

988. **ipsissumus**: a comic formation; so Aristophanes uses αὐτόματος.

989. **serio**: *in earnest.*

990. uapulabis: after *quoniam advenis*, one might expect an invitation like *cenabis*, but the *sycophanta* jocularly treats Charmides's arrival as a belated piece of stage business, for which he should be flogged. See note on 708. — **meo arbitratu:** the speaker assumes the rôle of director of the play. — **nouorum aedilium:** the aediles entered upon office on the Ides of March, and the *ludi Megalenses*, at which plays were exhibited from 194 B.C. on, were held in April. We thus get a clew as to the date of the first performance of the *Trinummus*.

992. di te perdant, etc.: a curse, instead of the usual kindly expression, to be expected after *saluos quandoquidem aduenis: the devil take you off if I care a straw whether you had been taken off before now.*

993. te macto infortunio: *you I reward with a curse; mactare* is *more commonly used of a blessing.*

994. non interduim: *I should not care;* see note on *duint*, 436.

996. male uiue et uale: *a plague on your life, fare you ill; male* belongs to both imperatives.

997. qui: cf. 923.

998. postquam . . . post: cf. 975. The return to iambics marks a lull in the excitement.

1000. aculeus: literally, "sting," *i.e. anxiety.*

1002. concenturiat: *marshals a company of fears;* a military metaphor.

1004. temere tinnit tintinnabulum: marked alliteration and assonance, accompanying a proverb.

1005. nisi qui: cf. 439 and 256.

1007. concessero: this future perfect does not differ perceptibly from the future. See Lane's *Latin Grammar*, 1632.

ACT IV, SCENE 4

Stasimus, who has been carousing with his boon companions, now appears, staggering homewards. Charmides, stopping him, learns to his sorrow of the sale of his house to Callicles.

1008. propere celerem: colloquial redundance; cf. 931.

1010. adde gradum: *step out.* — **iam dudum factumst quom:** *it's a long time since.*

1011. sis: as in 513. — **bubuli cottabi crebri crepent**: *the blows of the bull's hide clatter thick.* Note the remarkable onomatopoetic effect. In the game of the κότταβος a few drops of wine were thrown with force into a brazen vessel and made a ringing sound. Stasimus has just been playing this game, but now he fears that his next κότταβος game will be played upon his back, with oxhide lashes instead of drops of wine.

1012. si aberis ab eri quaestione: *if you are missing when master wants you.*

1013. satin es oblitus: *didn't you actually forget?* — **thermipolio**: *grog-shop;* a place where they sold (πωλεῖν) hot (θερμός) drinks.

1014. thermŏpotasti: a verb formed from a noun θερμότοτον (hot drink), not from the Latin verb *pōtare.* — **gutturem**: masculine in Plautus; cf. *papauerem,* 410.

1016. gurguliost exercitor: *his throat is his taskmaster.*

1018. cum frugi hominibus: *with honest fellows;* ironical.

1020. Truchus fuit, etc.: there is much uncertainty about the form and meaning of these comic names. It is probable that the first should begin with a *C.* *Truchus* is from τρόχος, "a wheel"; *Cerconicus* from κέρκος, "a tail," and νικᾶν, "to conquer"; *Crinnus,* perhaps from κρίμνος, "a crumb"; *Cercobulus,* from κέρκος and βούλεσθαι, "to wish"; *Collabus,* from κόλλαβος, "a cake."

For a similar *motif* in Shakspere, see *Measure for Measure* (IV. 3), where the clown finds in the prison "young master Rash," and "master Caper, at the suit of master Three-pile the mercer. . . . Then have we here young Dizy, and young master Deep-vow, and master Copper-spur, and master Starve-lackey the rapier and dagger-man, and young Drop-heir that killed lusty Pudding, and master Forthright the tilter, and brave master Shoe-tie the great traveller, and wild Half-can that stabbed Pots, and, I think, forty more."

1021. oculicrepidae, cruricrepidae: patronymic formations. Translate, *men whose (very) eyes and legs rattle, i.e.* with chains.

1023. quorum eorum unus: *among whom, any one of them; unus* = τις.

1024. graphicum: *marvelous,* cf. *graphice,* 767.

1025. epithecam: *en sus,* to adopt a French phrase for "in

addition." The word should probably be written in Greek form, ἐπιθήκην; cf. παῦσαι, 187; οἴχεται, 419; πάλιν, 705.

1026. cape uorsoriam: *tack about;* with *uorsoriam*, supply *funem*, "sail sheet."

1027. commeminit domi: for the genitive, cf. *domi cupio*, 842.

1028. parsimoniæ: plural, to harmonize with *mores*.

1030. basilica: *i.e.* he is speaking as a king (βασιλεύς) rather than as a slave.

1031. scias: *one can see.*

1032. nihili faciunt: *care nothing for.* — **nisi quod lubet:** *but only for what is pleasing.*

1033. ambitio: *corruption.*

1035. petere honorem: *to stand for office.* — **pro:** *in return for.* — **more fit:** *becomes the fashion.* — **morem:** accusative of exclamation.

1036. praeterire: *to set aside.* — **nequam:** sc. *morem.*

1037. mores: the subject.

1038. is = *eis;* i.e. *moribus.* — **obnoxiosae:** *subject to.* The classical form is *obnoxius.* — **parentes liberis:** a surprise for the expected *liberi parentibus.*

1039. eae: *i.e. leges.* — **sunt fixae**, etc.: laws were engraved on brass tablets, which were nailed up in public places. The practice is wittily compared to the punishment of criminals.

1043. istis: *by reason of these; i.e.* the *mores mali.*

1044. qua . . qua: *both . . . and.*

1045. malam rem magnam: *heavy punishment.* See note on 554.

1046. nonne hoc publice animum aduorti: *that this should not be punished by the state!* Exclamatory infinitive construction.

1049. eorum: *i.e. qui male fidem servant.* — **probant:** *men judge.*

1050. qui . . . uenerit: indirect question; sc. *rogasne?* — **re ipsa:** *by actual experience.*

1051. pro proprio: *instead of being your own.*

1052. beneficio: on the pronunciation see Introduction, § 13.

1053. duarum: dissyllable. Introduction, § 26.

1054. Note the surprising resemblance between the thought of this passage and that of the lines in Hamlet: —

"Neither a borrower nor a lender be,
For loan oft loses both itself and friend."

(See *Studies in Shakspere*, by J. Churton Collins, New York, 1904.)

1057. rebus curem: the dative with *curare* is archaic.

1058. tutelam geram: *act as guardian for.*

1059. non sto: present tense in future sense; cf. note on 981. — **te uolo**: cf. 516.

1060. nimium saeuiter: *softly!* In old Latin many adjectives in *-us* form an adverb in *-ter*, as *auariter*, *amiciter*, *blanditer*, *largiter*. Later, the ending *-e* is usual, yet even Cicero retains *humaniter* and Livy *nauiter*.

1061. emere, etc.: *i.e.* "I'm not your slave." Compare Katharina's reply to Petrucio:—

"Go, fool, and whom thou keep'st command."

(*Taming of the Shrew*, II. 1.)

— **meliust**: *it would be better;* note the idiom.

1062. quid ago: Plautus uses both *quid ago?* and *quid agam?* — **magnum malum** = *malam rem magnam*, 1045.

1063. obnoxius: *under an obligation* (to him).

1066. quia boni malique, etc.: *i.e.* whether good or bad, you belong to me.

1067. quod bonist: explanatory of *alteram* (*partem*).

1070. uostram fidem: *save me!*

1073. saluom te . . . : the expression is given in complete form in 1097.

1075. filium, filiam: attracted into the relative clause.

1076. nempe: cf. 196.

1081. praesentariis: *in cash.*

1084. exturbauit: cf. 601.

1086. credidi aegre tibi id fore: *I thought it would go hard with you.*

1088. capitali periclo: *at the risk of my life;* note the abundant alliterations in the passage.

1090. hac aetate: cf. *hoc aetatis*, 787, where, however, *hoc* is accusative.

1091. animam: *i.e.* the breath of life. Charmides fears he is

going to faint. — **uisne**: thus occasionally in Plautus, but more commonly *uin*.

1092. res: *my fortune.* — **animam agebat**: *was gasping for breath.* For jesting amid tragic circumstances, cf. Mercutio's "Ask for me to-morrow, and you shall find me a grave man" (*Romeo and Juliet*, III. 1). — **offusam**: with *aquam* understood.

ACT IV, SCENE 5

Callicles, who has been digging for the treasure, appears in his working garb and soon clears up the mystery.

1093. quid hoc hic clamoris audio: brief for *quid hoc est clamoris, quod hic audio?*

1095. qualine: the *-ne* thus appended to an interrogative adjective is redundant.

1098. ut praedicas: it is evident from these words and from the sudden capitulation of Charmides, that Callicles has enlightened his old friend as to the situation. The story could not very well be repeated aloud, as the audience was already familiar with it. A brief interval, therefore, must have been filled with silent acting.

1099. ornatus: *garb;* cf. the use of *ornare* (857) and *ornamenta* (959).

1103. Piraeum: the Piraeus was the principal harbor of Athens, some four miles from the city. In the whole *Trinummus*, this is the only indication given of the scene of the play. — **unum curriculum face**: *do it in one stretch; i.e.* run without stopping. For *face*, cf. 800.

1106. simul: *i.e.* with Sagario.

1107. portitori: cf. 794.

1109. illic sum atque hic sum: *i.e.* "I'll be back in no time."

1112. quamquam labores multos, etc.: see Appendix.

ACT V, SCENE 1

Lysiteles has heard the good news, and expresses his joy in lively anapaests. He determines to ask Charmides to sanction his marriage.

1115. hic homo: see note on 172. — **omnium hominum praecipuos**: *at the head of the human race; omnium* is a dissyllable and the second syllable suffers elision.

1116. On the scansion, see Introduction, §§ 16 and 20 (footnote 2)

1117. commoda: *opportune(ly);* in the predicate, with *eueniunt.*

1119. gaudiis gaudium suppeditat: *joy follows upon joys; suppeditat = suppetit,* which properly means "to be at hand," "attend."

1122. quae: neuter plural, yet the antecedent is *ei rei;* colloquial freedom. — **cum eius:** semi-hiatus. Introduction, § 24.

1123. fundus sit potior: *may with authority confirm;* literally, "be a stronger guarantor," *fundus* being used instead of the legal term *auctor.*

ACT V, SCENE 2

Charmides thanks Callicles warmly for all he has done and formally betroths his daughter to Lysiteles.

1126. quoi: a peculiar genitive form (= *quoius,* reduced to *quois, quoi*).

1127. exaedificauisset ex his aedibus: *would have unhoused me from this house;* a comic coinage and an instance of *figura etymologica.* — **absque te foret:** cf. 832.

1129. uideor meruisse laudem, culpa caruisse arbitror: note the chiasmus, extending to three terms.

1130. beneficium: *gift.* — **proprium:** *outright.* On the scansion, see Introduction, § 22.

1131. utendum: *as a loan.* The deposit of the treasure is defined as a loan, because it was to be claimed again by its owner. — **id repetundi copiast,** etc.: *this one may recall, when he pleases.* The subject of *velis* is indefinite.

1133. fortem: *fine;* a colloquial sense. We have a similar use of "brave" in English; cf. "O that's a brave man, he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely . . . ; all's brave that youth mounts and folly guides" (*As You Like It,* III. 4).

1134. quidem: *yes;* cf. Greek γε. — **enim:** *actually;* cf. note on *namque enim,* 61. In old Latin, *enim* could stand at the beginning of a sentence.

1135. occupauit: *he's got into;* colloquial use.

1136. maneam, opinor: *I'll stay, I think.* The volitive subjunctive, expressing the speaker's resolve, is independent of

opinor; cf. note on *adeam, edoceam,* 749. — **hoc**: *this subject; i.e.* that of the marriage.

1137. uah: *oh!* He has forgotten something. — **dudum**: *just now.*

1139. pergraphicus: a hybrid formation; cf. note on *graphice,* 767.

1140. meo datu: verbal nouns in *-tus* are more common in early than in later Latin; so *meo adlegatu,* 1142. Cicero uses *arbitratu meo* (*De Amicitia,* 1. 3).

1141. quem . . . eum: colloquial freedom.

1142. quasi qui: *as if he.*

1144. a me: *from my own means.*

1145. qui: *in any way.* — **rem ipsam**: *the real truth.*

1146. populi patrium posceret: marked alliteration. Note the double accusative with *posco.*

1148. quin: *nay.* The word seems to imply that Callicles suspects Charmides of disapproving of the plan. — **conlaudo**: cf. note on 26.

1153. salutis dignus: the genitive with *dignus* is like that with ἄξιος in Greek. It occurs in inscriptions and in a letter of Balbus quoted by Cicero (*ad Atticum,* VIII. 15 A 1), *suscipe curam et cogitationem dignissimam tuae uirtutis.*

1154. tunica propior palliost: the best English equivalent is the Manx saying: "Near is my sark, but nearer is my skin," cited by Hall Caine in his novels. With these may be compared Theocritus, 16, 18, ἀπωτέρω ἢ γόνυ κνάμα, "the knee is nearer than the shin."

1155. deos: a monosyllable.

1156. neuis: cf. 328.

1158. mille auri Philippum dotis: here *auri* (= *aureus*) is a genitive of material with *Philippum,* and *dotis* is an appositional genitive. With *auri Philippum,* cf. the French *louis d'or,* and for *Philippum,* see Introduction, § 23.

1159. placenda: *must please.* This use of a gerundive from an intransitive verb, with active meaning, is peculiar; cf. *abstandus,* 264.

1160. feres: *take.*

1161. ius hic orat: *his plea is fair; orare* in its old sense of *dicere.*

1163. spondeo: the *sponsio*, thus concluded, is a verbal contract. In the old civil law, the question and answer had to contain the words *spondes?* and *spondeo*, but later, equivalent words were also allowed. — **adfines mei**: Callicles is included, because he has just made himself a party to the *sponsio*.

1165. quia: understand *suscensui* before *quia*.

1168. ut facias: dependent on *uolo* understood. — **missa facias**: *forgive; missa = omissa.*

1171. leuiorem erga me: *of too little esteem in my eyes.*

1172. probus es: equivalent to *thank you.*

1174. aperite hoc: cf. 870.

1175. ita subitost propere quod, etc.: *so insistent is my wish for a speedy meeting with him.* The substantive clause *quod uolo* is subject of *est; eum conuentum uolo* = (literally), "I wish him met."

ACT V, SCENE 3

Lesbonicus is forgiven by his father, but is required to take to himself a wife.

1177. satine salue: sc. *ualetis, is all quite well with you?*

1181. si quid tibi laboris: the sentence, if completed, would probably have run, *si quid tibi laboris euenit, nollem* (sc. *factum*).

1185. miseria una: viz. one wife.

1187. temperabo: sc. *mihi, I'll reform.*

1189. tu: *i.e.* Lesbonicus. — **in perendinum**: *on the day after.* — **ω Plaudite**: ω represents the person who appears last and closes the play. This person, according to Horace (*Ars Poet.* 155), *donec cantor "uos plaudite" dicat*, was the *cantor*. All the plays of Terence are closed by the *cantor*, but in Plautus this ω is found only in the *Trinummus*. In a number of plays (*e.g.* the *Captivi* and *Asinaria*), the whole *troupe* of actors (*grex* or *caterva*) come forward to deliver an epilogue. In others (*e.g.* the *Casina* and *Mercator*) this was spoken by one of the characters.

APPENDIX

The extant Mss. of Plautus are of two families. The only representative of one is the *Codex Ambrosianus*, known as A, of the fourth century A.D., written in Capitals.[1] The other Mss. belong to the Palatine family, which is known collectively as P, and are written in minuscule script. The oldest belongs to the end of the tenth century.

In the following notes, we have cited all important variations between the editions of Leo (1896) and Lindsay (1903), as well as the few cases where this edition accords with neither.

31–33. Thus Mss. Leo follows Bücheler in transposing 32 and 33.

51. *tua agit:* Leo with A. Lindsay prefers *agit tua*, with P.

72–74. Leo rejects not only 72*a* (not given by A), but also 73 and 74, partly because of the use of *mores*, and partly because these verses interrupt the simile in *aegrotant* and *morbum*.

85. *quod:* so Mss. Leo reads *qui* after Scaliger.

96. Thus Lindsay, accepting the corrections of Reiz and Bothe.

103. *dici discrucior:* this correction by Ritschl of the *dicis excrucior* of the Mss. is accepted by Leo.

168. *inscribit:* Leo reads *inscripsit* after Nonius.

185. Skutsch proposes *eme meam*, etc., *eme* being (presumably) the original form of *em* (*Philologus*, 59, 500).

186. So Lindsay, adhering to A. Leo reads: *hascine propter res maledicas famas ferunt.*

192. *fit:* Leo adheres to *fiet* (A).

223–300. Leo's arrangement of this *canticum* is followed in this edition. For a discussion of it, see Leo's *Die plautinischen Cantica und die hellenistische Lyrik* (Berlin, 1897).

238 *a*. Lindsay adheres to A, reading *eos petit, eos sectatur.*

239. Lindsay retains *subdole blanditur.*

[1] Studemund's famous apograph of this Ms. has been consulted throughout by the editor.

241. Leo rejects *blandus* with Hermann.

250. *familia:* that final *a* is not long in this word is shown conclusively by Wedding in his article *De Vocalibus Productis Latinas Voces Terminantibus* in the Beiträge zur Kunde der indogermanischen Sprachen (Vol. 27, 1902).

263–264. *ignorandust*, etc.: Leo reads the second person for these verb forms.

326. Leo accepts Vollbehr's *hinc* for *huic* of the Mss.

358. Leo reads: *cuí egĕstatem tólerari uis? éloquere audactér patri.* *Tolerari* is Leo's conjecture; *eloquere* is given by A.

391. *opperiam:* so Lindsay with A; Leo, *opperiar.*

406. *exunctum:* commonly accepted for *exussum* (A), which, however, Leo and Lindsay retain. P has *exutum.*

414–5. According to some, the shift in mood may have been caused by passing from the indefinite to the definite second singular. So Nutting, *Univ. Calif. Publ. Class. Phil.* Vol. I, p. 84, note 39.

426*a*. Following Ritschl, Leo rejects this verse.

492. Lindsay adopts *salillum* (P).

502. Thus A. As P gives *di* for *uin*, most editors, including Leo, read *di bene uortant.*

509. *stultitiis:* Lindsay, after A. (*Amer. Jour. Phil.* 21, 35). Leo adopts *diuitiis* (P gives *stultitia mea*).

515. *tibin:* so A. Leo prefers *tibi.*

525. *nostrost:* Leo gives *uostrost*, after Becker.

532. *possint:* see Nutting, *Univ. Calif. Publ. Class. Phil.* Vol. I, p. 76.

539. *alternae arbores:* the hiatus is avoided in various ways. Thus *alternis* (Spengel), *alternas* (adverb, suggested by Lindsay).

540. *angina acerrume:* both *macerrumae* and *sacerrume* have been proposed, in view of the hiatus.

582. Leo rejects the verse, which has a double hiatus, believing that it was added by somebody "*ut ultima scaenae pars omitti posset.*"

601. *ex nostris aedibus:* Lindsay omits *ex.*

611. *atque quidem:* Leo retains *equidem.*

616. *quom absenti:* Leo prefers *quam.*

625. *ineuscheme:* for the prefix *in-* Ritschl substituted the pronoun *ei* and Brix the adverb *sane.* Neither is necessary.

643–644. *perderes, . . . fieres?* we have adopted the punctua-

tion proposed by Professor Hopkins (*Classical Review*, IX. 307). The traditional punctuation is *perderes?* . . . *fieres*, etc.

652. *istum ego:* so Lindsay (with A), but Leo has *ego istum* (with P).

658. *aptus:* Lindsay (with A); *captus*, Leo.

660. *haec corde:* Mss. show *dicta corde;* one or the other of these words must be eliminated.

672. Rejected by Leo, after Bergk.

675. Mss. show *facis indicium* (*incidium*); *igni* is due to Bergk.

681. *meam ut sororem:* so Lindsay, after Opitz; Leo gives *meam sororem;* Mss. give *meam uis sororem.*

708. For the corrupt *curis* or *turis* of the Mss., some read *tueris*, others (*te*)*d auri.*

722. So Leo. Lindsay leaves the verse corrupt. Mss. give *at aliquem ad regem in saginam erus sese coniecit meus.* Leo conjectured *coniciet.*

724. *ero:* Lindsay retains *meo* before *ero.* See Radford, *Trans. Amer. Phil. Assoc.* Vol. 36, p. 204.

749. *ipsum adeam:* so Lindsay with A; Leo, *ut adeam*, with P.

765–770. The verses are variously emended. Leo rejects 766, puts 767 after 770, reads *ignota facie* in 768, and supposes that in 769 the words *quid is scit facere postea* have supplanted *oportet hominem deligi.*

792. The verse is corrupt. Lindsay brackets *alium post.*

807. Leo and Lindsay retain *quod* of Mss.; *quom* is due to Fleckeisen.

809. Leo retains *lepida est illa*, which necessitates our scanning ĭllă or *ill*(*a*). See Introduction, § 19, with note.

813. *maxumist:* Leo follows Merula's conjecture, *maxumumst.*

820. *multipotenti:* Leo accepts Bücheler's *mulsipotenti.*

822. *fuit saepe:* inserted by Leo; Klotz conjectured *fuit nulla.*

823. *suauissumam:* Leo's conjecture for the unintelligible *urbis cumam* of the Mss.

826. *ego:* due to Hermann, but not inserted by Leo or Lindsay.

831. Rejected by Leo, following Müller.

834. Leo inserts *mea* after *omnia;* Spengel had suggested it after *una.*

843. Leo reads *faciam* (with P).

857. *hac:* thus Lindsay, after A. The common reading is *hoc.*

878. For *hosce,* Leo reads *hisce.*

888. *uixillum:* Lindsay reads *uexillum,* for which the form *uixillum* appears in certain inscriptions. In this case, *uexillum* could be rendered "a lable," *uinarium* being an adjective.

901. Leo rejects this verse, regarding it as inserted in some acting edition, so as to allow the omission of vv. 928–949.

922. *num Charmides?* Leo reads *enim Charmides,* making the sycophant's reply begin with this remark. He also gives the words *dixi ego iam dudum tibi* to the sycophant, and assumes a lacuna before 924.

935. *ac:* the Mss. give *atque,* which Leo retains, taking it as a monosyllable. For the objection to scanning *atque cu-* as an anapaest, see Brix.

946–948. Thus Leo, who is responsible for filling up the gaps in 946 and 947.

977. For *recharmida,* Ritschl thought it necessary to substitute *decharmida* and Brix *echarmida.* More recent editors (including Goetz-Schoell) retain the reading of the Mss.

1018. For *quia,* Müller proposes *quinque* (*Rhein. Mus.* 54, 540).

1020. On these names, see Schmidt, *Herm.* 37, 362.

1036. *strenuosos:* Lindsay adopts Loewe's correction of the Mss. *strenuos.* Leo prefers *strenuiores.*

1112–1114. So Ritschl. The Mss. show the verses as follows: —

> Quamquam labores multos
> Sed hic unus, ut ego suspicor, servat fidem.
> Ob rem laborem eum ego cepisse censeo.

1123. *quantum potest:* supplied by Leo. Lindsay reads *Eo. Sed fores,* making *hae sonitu* begin 1124, but this order would be unusual. See Prescott, *Thought and Verse in Plautus,* in *Univ. Calif. Publ. Class. Phil.* Vol. I, p. 253.

1130–1131. Leo rejects these two verses. Lindsay reads *uelit* for *uelis.*

1183. *huius:* due to Hermann. Accepted by Leo. Wackernagel would read *Callicleï* (*Archiv Lat. Lex.* 14. 5.)

1188. *optumumst:* the Mss. give *optumumst licet.* Lindsay retains the former word; Leo, the latter.

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Vulgar speech.
ne + past Imp.

Terence
Andria.

Terence
Audris.